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NEW BUILDINGS FOR OLD

H. Philip Constans and Claude E. Kantner

ALTHOUGH speech has been studied and taught in the schools of the occident for more than 2,000 years, it has only recently found appropriate place in higher education in modern America. The instruction in the speech arts provided in the early days of the republic was followed by a system in which the stress laid on elocution to the neglect of the other aspects of the subject apparently put the disciplines of speech in ill repute. During the late nineteenth and early twentieth centuries, when American higher education was awaiting phenomenal expansion, little attention was paid to the needs of education in speech: drama, rhetoric, public speaking, interpretation, and speech therapy.

With the renewed interest in all phases of speech education following the first world war, departments of speech were created where they did not exist; or they were revived where they existed. Coming late to the academic scene, these departments were given such quarters as happened to be available. Older members of the Speech Association of America still remember the jocular yet rather grim question they used to pose one another: Is your department in the attic or the basement? Almost without exception the departments created or expanded thirty years ago occupied nooks and crannies where they could be fitted into existing structures. These departments accomplished great measures under severe handicaps of inadequate buildings and equipment.

Those who have not thought about the matter recently may well be astonished to learn of the extent of recent changes. Although deplorable housing is still too often found, and although some of the most renowned departments still function in quarters thought poor a generation ago, the inadequacies are no longer universal: some of the finest academic buildings in America are now given over to departments of speech. And the improvement is not limited to a few institutions; as demands for instruction in the various aspects of speech have increased, funds have been allocated from college and university budgets either to construct new buildings or to make substantial alterations in old ones. Modern equipment costing millions of dollars has been provided in many schools and colleges throughout the country.

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PART I
A SURVEY

This article is designed, first, to survey the progress in building for speech education in the United States since the close of the second world war; and, second, to focus specifically on two outstanding buildings only recently completed. The survey is intended to be exemplary rather than definitive: doubtless notable building not called to the attention of either author has been under way in various parts of the country. But the information supplied in this article should indicate the extent and character of what is apparently a nation-wide movement to build for speech. Any institution that wishes to remain in the forefront of education will perforce provide not merely a curriculum in speech but adequate buildings and equipment to accomplish that curriculum. The authors will doubtless be pardoned a certain pride in the facilities now provided at their own institutions; but the major purpose in dealing specifically with the buildings at the University of Florida and at Ohio University is to point to problems rather than to view with satisfaction. Obviously still other buildings for speech will be constructed within the next decade. If the Florida and Ohio experiences can be used to advantage elsewhere, so much the better.

To facilitate comparison, the information concerning building for speech throughout the country will be presented by the regions covered by the Southern Speech Association, the Speech Association of the Eastern States, the Central States Speech Association, and the Western Speech Association.

The South

Florida. Although the new quarters provided the Department of Speech at the University of Florida, described in detail in Part II of this article, are among the most notable in the country, they are by no means the only sign of activity in the South or even in Florida. At Rollins College a new college library building provides rather extensive radio studios. In 1948 Stetson University built an addition to the University Theatre, and in 1949 purchased a radio station, added modern equipment, and put the station into operation under direction of a member of the faculty. In 1951, at a cost of approximately $150,000, the University of Miami completed a new "Ring Theatre" on the Main Campus. Believed to be the first theatre building designed for completely flexible staging, from pure arena through several stages to proscenium, it seats 400 people and houses departmental offices, shops, and ancillary services. Plans are on the drafting board for a new building for the Department of Speech. In the meantime, the former "Ring Theatre" located on the North Campus, is being converted into a TV and motion picture studio.

Tennessee, Mississippi, North Carolina. At David Lipscomb College in Nashville, Tennessee, the Speech Department has been assigned quarters for its activities—including drill rooms, speech and hearing clinic, and classrooms—in a new general purpose college building. At Mississippi Southern College, Hattiesburg, provision has been made for the Speech Department in buildings now being remodeled. At Chapel Hill, the University of North Carolina has completed extensive reconstruction of Swain Hall, in order to accommodate the Communications Division and the Extension Division of the University. At Durham, Duke Univer-

sity has remodeled an old building to provide for an arena theatre, radio studios, clinical facilities, and offices. At Wake Forest, extensive plans are under way for speech and theatre in the new plant, but as yet no structure has been started.

Alabama. In 1952 the Speech Department of Alabama Polytechnic Institute at Auburn moved into a new main office and three new private offices, a new radio classroom and studio, and into rehabilitated quarters for the Speech and Hearing Clinic. In 1947 the University of Alabama obtained some temporary frame buildings and assigned one to the Speech Department. This one-story frame structure 48′x160′ had been an army warehouse. Although the interior was completely redesigned and made most serviceable, the Alabama department is gratified to be in the final stages of planning a new building to house the University Theatre and the Departments of Speech and Music. The Speech Wing, three stories high, will provide approximately twice the present floor space. The Speech Clinic will be housed on the ground floor; offices, laboratories, and classrooms will be located on the second and third floors. The large and well-equipped stage will have adjacent workshops. According to present plans, the building will be air-conditioned and acoustically treated throughout.

Virginia. Until January, 1953, the various academic and service functions of the Department of Speech and Drama at the University of Virginia were carried on in four different buildings. In each instance, except for the theatre, these buildings were originally designed for other purposes and assigned to speech and drama as make-shifts. A consolidation has now been effected in Cabell Hall, a new college office and classroom building erected at a cost of approximately $1,800,000 to provide office and classroom space for the various departments in the social studies and humanities (including speech) as well as offices for the deans of the college and the graduate school. Almost all the first floor of this five-story building is occupied by the Department of Speech and Drama for offices, classrooms, studios, and laboratories. Minor Hall, which houses the theatre and the offices and classrooms of the drama division, is only a few hundred yards from Cabell Hall. The new quarters include a general departmental office, an office for each staff member, offices for graduate assistants and part-time instructors, seminar rooms, a conference room for forensic activities, general purpose classrooms, and three special classrooms wired to the Radio-Recording Center for recording or listening to playbacks. In addition to the new equipment purchased for the Speech and Hearing Center, completely new office equipment and fixtures have been provided for the entire department. The two major features of the new quarters in Cabell Hall are the facilities for the Speech and Hearing Center and for the Radio-Recording Center.

UNIVERSITY OF VIRGINIA RADIO-RECORDING CENTER

The Radio-Recording Center is located on the ground floor of Cabell Hall along with the Speech and Hearing Center, general classrooms, and offices. Of the nine rooms included in the Radio-Recording quarters five are constructed on the "suspended radio studio" principle and have acoustically treated interior surfaces to give optimum reverberation of sound. These rooms include two large studios, a medium studio, an announcers' booth, and a control

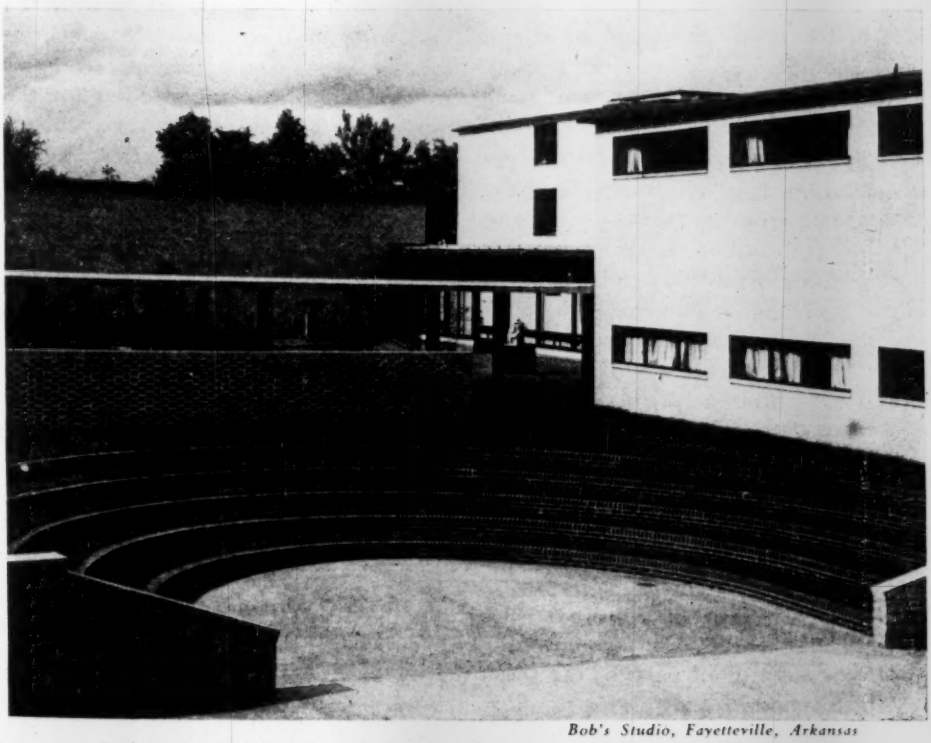
room, which has a floor elevated two feet above the other floor surfaces to give better sight lines into the four studios. The floors are constructed of the base concrete slab, one and a quarter-inch cork fill and a two-inch concrete slab surfaced with half-inch cork tile. The walls are constructed of cinder block and faced with a one-inch plaster coat for sound retardation. The construction of the walls in two cinder-block partitions with a two-inch air space between minimizes sound penetration. The ceilings are of the hung type, consisting of perforated and unperforated metal pans backed up by two-inch fiber-glass blankets. All control room windows consist of two panes of glass, two different thicknesses being used in each window. The acoustic wall treatment within these studios consists of alternating squares of two-inch fiber-glass blankets and non-perforated transite, the latter being installed at an angle so that no two opposite flat surfaces within a room are parallel to each other. Unpainted perforated transite sheets cover the fiber-glass, sound-absorbing squares and the sound-reflecting transite squares. All studios are entered through sound locks which prevent the egress or ingress of sound. The control room has four audio lines running to a regular classroom, a radio-recording reception room, and the Cabell Hall auditorium, none of which has received special acoustic treatment. Adjacent to the studios is a workshop and a recording library. The control room is equipped with two Ampex tape recorders, a disc recorder, two turntables, a GE console, auxiliary amplifiers, radio receivers, filtering devices, and transformers. The facilities of the Radio-Recording Center are used not only by the classes in speech and drama and the extra-curricular activities, but also by classes in education, modern languages, English, foreign affairs, music, and law and by such extra-curricular groups as the student carrier-current radio station, the band, the glee club, the orchestra, and the various scholastic and honorary fraternities. In addition, the commercial radio stations, both in Charlottesville and throughout the state, make use of the facilities.

UNIVERSITY OF VIRGINA SPEECH AND HEARING CENTER

The Speech and Hearing Center located in Cabell Hall consists of ten rooms: four therapy rooms, a laboratory and research room, waiting room, examination room, small and large offices and an audiology room, in which is located a sound-treated testing room. The clinical quarters were so designed that a maximum of flexibility in operation could be maintained. The various rooms are so located that diagnosis, therapy, research, testing, and recording can be done simultaneously and with little or no interference of one activity with another. The therapy rooms have structural walls of cinder block; to insure optimum sound conditions within the room the walls are covered with a two-inch fiber glass blanket and faced with perforated transite. A one-way vision window is placed between two of the rooms, and one of the rooms is equipped with children's furniture and a specially designed equipment cabinet. The audiology room has a modern two-room hearing-testing facility so designed that both puretone and live voice tests may be applied in any desired method or combination. Desks and study facilities for speech correction students have been provided in the Center's laboratory. These clinical facilities are immediately adjacent to the classroom facilities of the department and to the departmental offices; they are within a short walking

distance of the University of Virginia Hospital and Medical School, with which a high degree of cooperation has been attained. A substantial appropriation from the State Legislature for the biennium of 1952-1954 has permitted the clinical staff to plan an extensive equipment purchasing program particularly for the use of the audiological, diagnostic, and rehabilitation program of the Center. The equipment being purchased includes the audiological testing equipment previously mentioned, additional testing equipment of the type required for psychogalvanic skin response tests, hearing aids, and other amplification facilities, recording apparatus, and studio.

Arkansas. In September, 1950, the University of Arkansas opened a new Arts Center for the Departments of Architecture, Art, Music, and Speech and Dramatic Art within the College of Arts and Sciences. Designed primarily as a workshop, the Arkansas Arts Center is in some ways unique among academic structures. It includes three major buildings—a classroom building, a concert hall, and an experimental theatre—connected by a glass-walled gallery. In the planning of the million-dollar structure, the University of Arkansas had the benefit of professional advice from Edward Durrell Stone, internationally known architect and professor of architecture at Yale University; Norman Bel Geddes, theatre designer; S. K. Wolf, acoustical engineer; and the members of the staff of the University of Arkansas. Although the Department of Speech



Bob's Studio, Fayetteville, Arkansas

A view of the Greco-Roman theatre off the west side of the Main theatre, Fine Arts Center, University of Arkansas, Fayetteville.

uses classrooms and other facilities throughout the building, the theatre and its arrangements in relation to the other units of the structure have excited most attention.

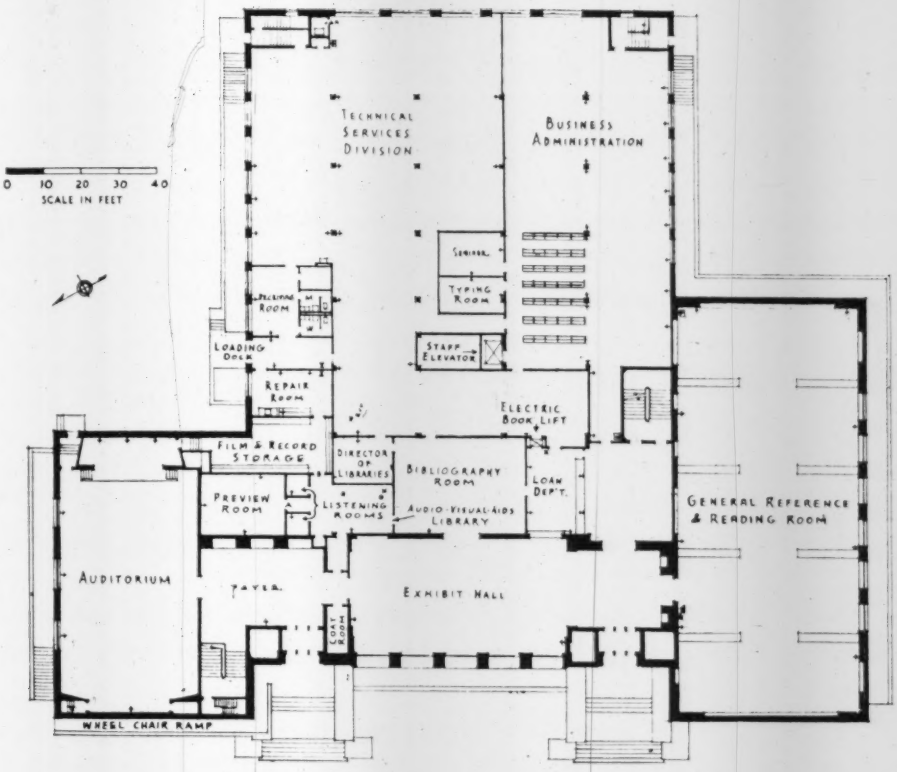
THE UNIVERSITY OF ARKANSAS THEATRE

The experimental theatre was designed for use as a traditional proscenium theatre or as a small theatre in the round. Although the seating capacity is small, no expense was spared in stage equipment and other teaching and performing facilities. The smallness of the seating capacity—approximately 335—makes practical dual casting and repeated performances of dramatic productions.

The stage area, including the wings, is 106′x36′, with a proscenium opening up to 44 feet. The main area is trapped. The grid is 54 feet above the floor of the stage. There are 26 sets of lines, and there are four light bridges. Wagon stages are used for sets in some productions. The stage can be lighted from any angle—from footlights, from bridges, from coves on either side of the auditorium, from slots in the ceiling over the auditorium, or from movable spots. All lights are controlled from a central panel in a glass-enclosed booth over the auditorium. Sound equipment also is controlled from a booth over the auditorium. Motion pictures may be used when desired. The light panel has 32 dimmers, to which 114 circuits on the stage can be connected through a cross-connecting panel. The board is of the interlocking, pre-set type, with a slow-motion wheel. The stage manager's panel has two-way communication with the light and sound control rooms, and a paging system to all parts of the theatre. It also contains controls for the electrically operated curtain, which will open either horizontally or vertically, and which can be stopped at any point and then reversed or closed from that point. The theatre seats in the auditorium are arranged in one block with aisles on the sides only. There is unobstructed view from each seat. For theatre-in-the-round productions, the audience is seated on collapsible bleacher seats on the stage.

A dressing room for women is located on the west side of the theatre, on the first floor. A dressing room for men is located just above it on the second floor. Both dressing rooms are equipped with speakers, so that actors may hear the play in progress. A costume shop and dye and storage rooms also are located on the second floor, as are the offices of the theatre. A large scene workshop—two stories in height—is located to the east of the auditorium, with a large fire door separating the workshop from the east wing of the stage. A basement is located beneath the stage. It contains storage rooms, and also rooms for the musicians. The entry into the orchestra pit is from beneath the stage.

Texas. At its founding in 1934 the University of Houston had an enrollment of 909; in 1950 the total enrollment in branches was 14,129 students. The phenomenal growth of the student body required a substantial building program: every structure on the campus, including the magnificent Ezekiel W. Cullen Building and the M. D. Anderson Memorial Library, has been constructed since 1942. These new buildings provide facilities for speech, including drama, therapy, radio, and public speaking. To the speech profession perhaps the most interesting feature of the new campus of the University of Houston is the provision for audio-visual education. The visual aid offices, storage rooms, repair rooms, and auditorium are planned as



MAIN FLOOR PLAN

M. D. Anderson Memorial Library, University of Houston
Showing Location and Space Provided for Audio-Visual Unit.

a unit of the M. D. Anderson Memorial Library. The Auditorium, which seats 228 persons, is used for picture shows, special lectures, and demonstrations. The equipment includes a variety of opaque projectors, motion picture projectors, tape and wire recorders, strip projectors, an extensive film library, phonograph records, maps and charts, record players, and public address systems. The unit and its equipment were designed and built specifically for the purpose of using modern audio-visual aids to the highest degree of efficiency.

THE EAST

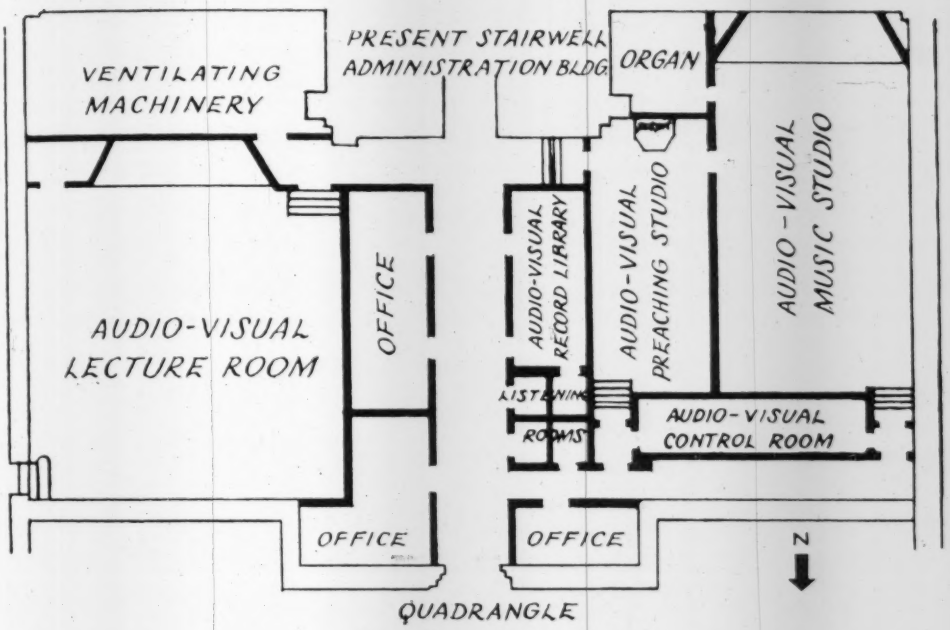
Maine: Bates, a small college with an enrollment of eight hundred students, has a fine tradition in the field of speech. Its administration and faculty are convinced that speech is important in college education today; their conviction is reflected in the Fine Arts building now under construction. The building consists of two wings with a connecting section. One wing, now nearing completion, will house the Music Department on the first floor, the English Department on the second floor, and the Speech Department on the third floor. The third floor will include a large lecture room, a classroom, practice rooms for recording, and a library especially designed for debaters. The second wing, still in the planning stage, will be given over to a new theatre, which will also

use part of the connecting section as a lobby. The latter section will also house two radio studios with a connecting control room. One of the two studios will be used as a classroom and will be joined by rooms assigned to the campus radio station.

Pennsylvania. At Mount Mercy College a new radio station for the Department of Speech was included in a new building occupied in 1950. At Pennsylvania State College the Speech and Hearing Clinic was moved in 1951 into completely new quarters in the subbasement of Sparks Building, which was completely rebuilt.

West Virginia. At Shepherd College, extensive changes in the physical plant have benefitted the Department of Speech. An old building has been completely renovated to provide a new stage, a new seating arrangement for better viewing, a projection booth for films and lighting, facilities for radio production, new lighting equipment, improved scene lofts, dressing rooms, and make-up rooms, and new drapes and fixtures throughout. A nearby gymnasium is being built into a laboratory theatre for scene building, experimental productions, scene painting, and storage. A classroom and theatre office are also included. Speech and radio studios are now provided in a former fraternity house. New equipment for broadcasting has been added.

New York. So far as current information discloses, no new buildings exclusively for speech have been built in New York. But many institutions have such buildings either blueprinted, planned, or hoped for. Among these institutions are Queens College, at Flushing, the University of Rochester, and New York University, which has active plans for a specially designed little theatre to be built at the University Heights Campus in 1953. Other institutions have undertaken more or less extensive remodeling or rehabilitation of old buildings to improve facilities for speech. Roberts Wesleyan College has provided a new studio for the campus broadcasting system and looks forward to constructing a fine arts building which will include facilities for speech and radio. The City College, at Convent Avenue and 139th Street, has recently acquired the property and buildings formerly occupied by the Manhattanville College of the Sacred Heart and will use them to increase the facilities available to the Speech Department. When alterations are completed, the City College will have expanded and improved facilities in the areas of speech, speech correction, theatre workshop, film institute, and possibly in radio and television. The project is still in the planning stage. At Hobart and William Smith Colleges, space has been provided for radio; new lighting equipment has been supplied the University theatre; and the college looks forward to a new building to house music, drama, speech, and the fine arts. In 1946 Champlain College undertook the task of converting to educational uses the buildings previously used to house the military post at Plattsburg. In the conversion, special attention was given to the needs of speech classes. A laboratory listening room for music and oral communication was built in the library. A combination studio-theatre-classroom was built for students in drama and oral interpretation. Two rooms were built and equipped for the teaching of the skills of listening, reading, speaking, and writing taught in a course required of all freshmen. A campus radio station, WRWS, was established with studios in the Administration Building. The station has two fully-equipped studios, an up-to-date control



Audio-Visual Center, Union Theological Seminary

room with transmitter, a waiting room, a storage room, a recording library, and a repair laboratory. At Teachers College, Columbia University, substantial alterations have been made in classrooms and offices available to the Department of Speech; and the space formerly occupied by the Horace Mann School has been completely rebuilt to provide a theatre especially designed for teaching the theatre arts.

At Union Theological Seminary a new Audio-Visual Center has been constructed with a grant of $165,000 provided by the Davella Mills Foundation. The Center, which occupies the ground floor of the new five-story Auburn Building on Broadway at 120th Street in New York City, is used for speech, radio, and audio-visual instruction. The Center includes an audio-visual lecture room for choral practice and lectures, a studio for recordings and reproductions, a preaching studio for teaching and practice in all aspects of public worship, two studios for individual practice and listening, and libraries for recordings and films. The hub of the Center is the control room, which is connected electronically with the major lecture rooms and Chapel of the Seminary. It not only centralizes recording facilities but also controls radio broadcasting. The seminary hopes to install equipment for telecasting.[1]

A new building to house music and theatre activities is planned for occupancy at Brooklyn College by September, 1953. Although the building will be a complete unit in itself, it will be joined to a new college auditorium. Space for an open air theatre will be provided between the two wings that comprise the whole. All theatre activi-

[1] For further information concerning the facilities of the Seminary, see R. C. Currey, "How We Built an Audio-Visual Center," *College and University Business*, XII (May 1952), 43-44.

ties and courses will center in the new building, which will include three rehearsal rooms, a green room, a scene shop, a scene dock, a drafting room, a make-up room, and a costume work shop. Part of the green room will be given over to a small stage for experimental productions. The theatre staff will have offices in the new building.

The Central States

Iowa. The State University of Iowa has recently done extensive remodeling of the old Iowa Fieldhouse for a Television Laboratory. Included in the structure are: a rehearsal studio, 66x36′; a production studio, 88x45′; two classrooms; a fifty-seat projection theatre; shops; offices; editing laboratory; dark room; and a bank of four control rooms opening on the larger production studio. In the latter group is included a 75-seat theatre designed for audience and classroom purposes, an engineering control room, a projection control room, and a sound recording studio for film. In addition to the space mentioned is several thousand square feet of space for seminar rooms, laboratories, air conditioning, and storage. The most advantageous feature of this structure for television production is the height in the production studios. The former basketball area has 30-foot ceilings which make possible the use of light grids and fly scenery.

Outstanding facilities for speech education are provided in the new high school building which opened at Newton, Iowa, on September 21, 1952. Constructed and equipped from proceeds of a $1,200,000 bond issue, the building is situated on a tract of approximately 30 acres. The Little Theatre, 47x31′, has 110 upholstered seats with hide-a-away tablet arms. Its stage, 31x16′, is equipped with a front curtain, a neutral cyclorama, strips of colored border lights and a public address system for radio plays and speaking. The Discussion and Debate room, 21x10′, and office space, 11x9′, are located at the front of the Little Theatre and are connected to the theatre and to each other by picture windows which enable instructors at any point to observe activities in all parts of the unit. The library, conference rooms, corrective speech room, audio-visual education room, and classrooms for speech are acoustically treated, and conveniently located on the same floor and close to the Discussion and Debate room and the Little Theatre. The auditorium, 98x80′, has a well-equipped stage, 78x28′. Equipment includes three front curtains—net, purple, and print; a green curtain six feet up-stage from the arch; a double cyclorama, one neutral and one black; reversible neutral and black wings; three strips of border lights, footlights, and eight spotlights, all controlled by a Trumbull control panel and all on dimmers; and a sound system with four microphones and twenty-four speakers in the auditorium. Dressing rooms, 30x22′ and 21x10′ are near the stage. The larger dressing room provides storage and work space. Work, rehearsal, and storage rooms are accessible to the stage. At the front entrance to the auditorium are the lobby and student center, concession room, and projection and ticket booths. A rehearsal room is provided for large groups.

Illinois. Northwestern University is beginning construction of a new classroom building in which the School of Speech will share. According to present plans the building will include specialized facilities in radio and television. At Southern Illinois University temporary buildings have been redesigned and reconstructed for use as offices and class-

rooms for the Department of Speech. No new buildings have been constructed at the University of Illinois, but one floor of a large building has been assigned to the Department of Speech. After extensive remodeling, this space is in use as a speech research laboratory. A large private residence has been taken over and converted to clinical use.

Indiana. Indiana University completed its magnificent building for theatre and speech just prior to the second World War. The Department of Speech at the University of Notre Dame will soon move into a new Liberal and Fine Arts Building and new radio studios will be opened in the fall. DePauw University has provided new radio broadcasting studios and classrooms in a wing of the Union Building. At Wabash College the Department of Speech occupies the entire third floor of the main building, which was extensively rebuilt in 1946. All classrooms are sound conditioned and each classroom is connected with studio glass to a control room and recording room. The Ball State Teachers College at Muncie is making designs and plans for a new building to house all speech activities. Apparently the most extensive building program undertaken for speech in Indiana in recent years is that of the Indiana State Teachers College at Terre Haute. The new building, designed for Communications and Mathematics, was dedicated on April 14, 1950. The new theatre facilities are said to be the most modern and up-to-date of their kind for teacher education in the United States. In addition to the Sycamore Playhouse, the new facilities provide a studio theatre for experimental work and rehearsal. Among the outstanding features of the new theatre are the large mirrored dressing rooms, the photographic studio, rooms for costume storage, a make-up studio, built-in dressing tables, a lighting studio, and a Green Room. The radio department, also housed in the new building, provides two studios equipped to broadcast musical programs, talks, and discussions. Research facilities are available in the script room, which is lined with filing cabinets containing hundreds of complete programs in script form, ready for the air.

Kansas. The administration at the University of Kansas is committed to building new quarters for speech, and plans are underway; but blueprints are not completed nor approved.

Missouri. The University of Missouri has been granted a television channel under provisions enabling the institution to operate a commercial rather than an exclusively educational station. Using gifts available to install the equipment, the University has not had to call for any legislative appropriation; and the administration expects the station to sustain itself from income. A television tower is now being constructed on one of the University farms six miles south of the main campus. The auditorium in Jesse Hall (the main administration building) has been completely stripped from roof to basement floor. The old stage will be abandoned. A new auditorium, with a new stage equipped both to telecast and to receive television for auditorium audiences, will be built east of the present building. The entire project, to cost more than $1,000,000, will provide the University of Missouri with the latest equipment in radio-television for a program in some ways unique in broadcasting. All resources of the University, including those of the Department of Speech and Dramatic Art, will be drawn into the service of the new venture.

Nebraska. The University of Nebraska is currently reconstructing the Temple

Theatre Building. This project, to cost $380,000, involves the gutting of the entire stage, lobby, and auditorium and the building of a completely modern theatre stage and auditorium within the framework of the old building. The plans call for a deeper stage, an improved auditorium, a new lobby, lounges, rooms for crews and casts, and modern lighting and lighting controls, with the latest equipment for sound and staging.

Ohio. Western Reserve University, has broken ground for a new building to house the Cleveland Speech and Hearing Center, an organization operated by the University with the aid of the Community Chest. The Bowling Green State University has remodeled a war surplus auditorium, and thus created a little theatre and provided offices for all divisions of speech as well as speech clinic rooms. Heidelberg College has recently constructed a new auditorium. Ashland College is rebuilding the main classroom building which burned early in 1952. The new building will contain a new theatre and radio studios. At Otterbein College a new auditorium-theatre building is used both for music and for speech. The College dramatic activities center there. The first speech building in Ohio was completed at Kenyon College prior to the second world war. Designed and built solely for the Speech Department, it includes a theatre, a rehearsal theatre, radio facilities, and a number of classrooms. All of Ohio's fifty-two colleges, it is said, hope for new speech buildings; some have gone beyond the stage of hopefulness to the blueprints. But the most exciting plans are doubtless those being developed at Antioch College, where the theatre staff has been given the opportunity to plan the conversion of a foundry building into a theatre-assembly hall. The staff has designed a revolutionary plan, envisioning what the designers call a totally flexible theatre encompassing all types of staging.[2]

Oklahoma. In 1948 the Department of Speech of the Universty of Oklahoma moved from two rickety floors of an old frame building to new quarters comprising the entire third floor of one of several new buildings constructed since World War II. The new facilities include ten staff offices (in addition to the departmental suite), three classrooms seating 30 to 50 students, a small auditorium seating 60 to 70 people, a voice science laboratory, five small practice rooms, three audiology studios, a seminar room, an oral examination room, a children's play room (with appropriate equipment), and a radio training unit. This unit includes a staff room, a recording library and news room, a radio repair room, a television equipment room, three small studios, two control rooms, and a large broadcasting studio. All the studios are arranged in line so that one can look through large glass partitions to see the full length of the studio series. One control room handles the major studio and a small studio; the second control room fronts on another studio used for campus line activities. The quarters were specifically designed and constructed for their present use; the audiology and radio studios are air-conditioned throughout. In addition to the facilities on the campus at Norman, the Speech Clinic at the University Hospital in Oklahoma City offers further provision for speech therapy; and the work in dramatics is being given new quarters in a remodeled building.

[2] For further information concerning the Antioch theatre, see "The All-Purpose Theatre," *Theatre Arts*, (July 1952), 74-76. Or address Mr. Freichler at Antioch College, Yellow Springs, Ohio.

The West

Arizona and New Mexico. The University of Arizona is planning a new theatre building, probably to be erected within the next two years. The University of New Mexico hopes for a new building within the next few years but has not yet reached the blueprint stage.

Oregon. Villard Hall and Theatre were dedicated at the University of Oregon on February 11, 1950. The Villard Hall project, completed at a cost of $750,000 after several years of planning, finally brought under one roof all units of the Department of Speech. The interior of the building was completely remodeled to provide three full floors above the basement. Classrooms and special clinical facilities for speech correction are located on the first floor, classrooms and offices on the second floor, and broadcasting installations and studios on the third floor. The theatre wing extending west of the main building has a seating capacity of 434, with stage facilities planned in accordance with the best conceptions of the modern theatre. The stage connects directly with the basement, where workshops, dressing rooms, and storerooms are located. A small rehearsal theatre is provided. The physical facilities for instruction in speech are now said to be among the best in the country. An outstanding feature is the functional integration of speech in one building especially planned for instruction in all aspects of the subject.

California. Since World War II the University of Southern California has carried on an extensive program to improve facilities for the various phases of speech, with emphasis on equipment rather than structures. The Department now has a three-room sound-proof audiology suite, completely equipped; an electroencephalogram laboratory for experimental studies; and a physiological laboratory with appropriate equipment. The Clinic has recently added an adjacent playground and provided permanent outdoor equipment for play therapy. The Department of Drama has remodeled a brick building into a small experimental theatre available both for classroom and public performance of plays where an intimate audience is desired. The Department of Cinema has new quarters in buildings provided with equipment thought to be the most extensive available in any educational institution in the nation. The most imposing additions have been for the new Department of Telecommunications (radio and television). Studios and other facilities for the university FM station have been installed in Hannock Hall; and a new television unit, completely equipped, has just been added.

The members of the Department of Speech at San Jose State College look forward to the realization of a hope deferred since 1940: in March, 1954, they plan to occupy a building now being constructed at a cost of approximately $1,250,000. Believed to be as foolproof as plans can make it, the building is the result of the thought and work of many individuals devoted to the idea of a single building to provide complete facilities for every aspect of the work of the department. The building will contain offices for 24 members of the staff, a Speech and Hearing Therapy Center, with six rooms and offices; seven classrooms; a radio unit, including a studio and control room, a classroom, television facilities, and recording rooms; a little theatre, with a large well-equipped stage, to seat 400; a laboratory theatre, adaptable for different types of production and varied uses, to seat 150; and ancillary facilities: shop, costume construction laboratory, costume storage

rooms, dressing rooms, makeup laboratory, and green room.

Washington. The School of Drama of the University of Washington boasts three theatres, each a going concern, of which the latest to be acquired is one taken over from the old Repertory Playhouse.

Pacific Lutheran College at Parkland has recently completed a building shared by the Department of Speech, at a cost of approximately $1,000,000. The building houses the Chapel and the Departments of Music and Speech. Speech, radio, and drama are all provided for. The radio studio, said to be the largest in the Northwest, includes two complete consoles and complete broadcasting equipment. The classrooms for speech have been designed functionally for speech instruction. The Chapel, which is available for drama activities, provides a stage, believed to be the largest on the West Coast; with accompanying equipment, it is completely functional and flexible. The stage is provided with a new system of lighting, large trapped areas, and other modern facilities. The members of the Department of Speech were consulted at every point in the design and construction of the building and in the selection of equipment.

On October 19, 1952, the Wenatchee (Washington) Junior College dedicated a new plant completed at a cost of more than $1,000,000. Of special interest is the radio studio building converted from a cement block dwelling house on the site when the land was purchased. The remodeled building contains a control room, two broadcasting studios, and two sound locks. The continuity room is in an adjacent wing of the Liberal Arts Building. The radio workshop is equipped with a low-powered transmitter operating on a carrier current basis, a raytheon studio control board and relay panel, two Rek-o-Kut two-speed turntables with General Electric pick-ups, two RCA forty-five speed turntables, eight microphones of various types, a sound table and four recorders—a Magnecorder, an Ekotape, a Webster wire, and a Federal disc. The workshop also has a music library, facilities for picking up programs in the campus theatre, and lines to the local commercial stations.

The workshop simulates a commercial broadcasting station with a student staff organization under faculty supervision. Students broadcast varied programs for several hours daily as a part of the laboratory work in radio speech.[3]

[3] The writers wish to express great indebtedness to the members of the staff of *QJS* for their helpfulness in collecting and editing the materials reported in this section. Special thanks are due to Orville Hitchcock, Executive Secretary, Speech Association of America, who sent a request to the Chairman of each Department of Speech of record in the United States, and to the following persons, among others, who contributed information: Gregg Phifer, Florida State University, Tallahassee; Mary Louise Gehring, Mississippi Southern College; T. Earle Johnson, University of Alabama; J. Jeffery Auer, University of Virginia; Norman DeMarco, University of Arkansas; Otis M. Walter, University of Houston; Brooks Quimby, Bates College; Robert T. Oliver, Pennsylvania State College; Milton J. Wiksell, Shepherd College; Ralph N. Schmidt, Utica College of Syracuse University; Hugh Seabury, State University of Iowa; Halbert Gulley, University of Illinois; James H. McBurney, Northwestern University; Orvin Larson, Brooklyn College; W. Norwood Brigance, Wabash College; Kim Giffin, University of Kansas; John Keltner, University of Oklahoma; J. Garber Drushal, College of Wooster; Roy C. McCall, University of Oregon; Hugh W. Gillis, San Jose State College; Milton Dickens, University of Southern California; Theodore Karl, Pacific Lutheran College; Helen Van Tassell, Wenatchee Junior College.

PART II

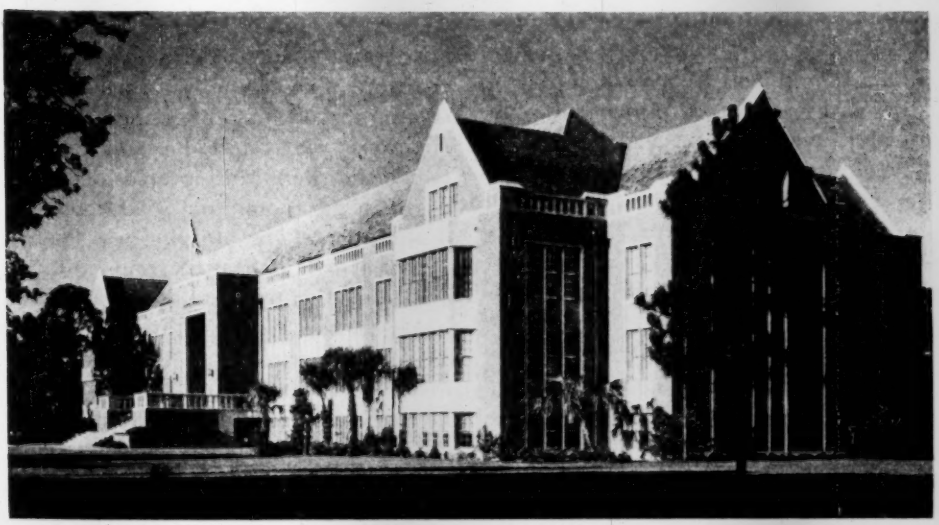
THE UNIVERSITY OF FLORIDA

By H. PHILIP CONSTANS

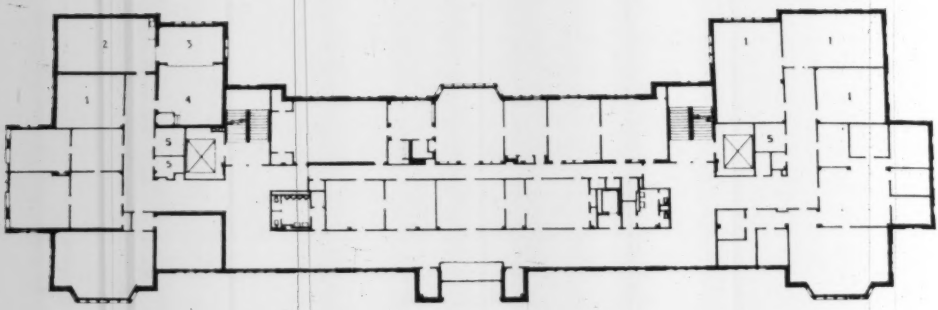
A brief summary of the background of the problem at the University of Florida may be helpful.

Higher education was established in the state in 1853, when the East Florida Seminary opened its doors in Ocala. Shortly thereafter, other seminaries were started in other sections of the state until in 1905 by legislative enactment, all state-supported educational institutions were abolished and two were established to be known as the Florida State College for Women at Tallahassee and the University of Florida (for men) at Gainesville. In 1947 both institutions became coeducational. The earliest evidence so far uncovered of speech activity is the newspaper account of the first intercollegiate debate between the University of Florida and Tulane University, held in April, 1916. Although literary societies were giving the student an opportunity for extra-curricular speech practice, no formal classes in speech were offered until 1927, when a Department of Speech was created. During the last twenty-five years the department has expanded as the institution has grown, until today there are fifteen full-time staff members.

But what of the physical facilities? In 1930 the one-man department was located in an office temporarily partitioned from a psychology laboratory-classroom; this same classroom was used jointly by the psychology and speech departments for teaching purposes. Five years later the staff, then three in number, was housed in two good offices in the basement and taught in two good classrooms on the second floor of Peabody Hall, a classroom-office building. By 1940, the staff was moved to three offices and taught in three classrooms on the second floor. With the close of the World War II, the influx of veterans, and the bringing to the campus of abandoned war time housing, hospitals, and barracks, a large classroom-office build-



Administration Building, University of Florida, Gainesville. Department of Speech is housed on second and third floors.



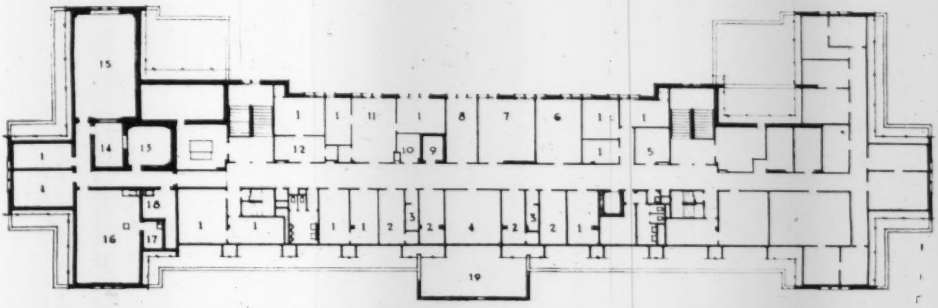
DEPARTMENT OF SPEECH—SECOND FLOOR, Scale: 1/8"=8'
1. Classrooms. 2. Scene Design. 3. Stage. 4. Laboratory Theatre. 5. Storage.

ing, labeled Temporary E, was assembled. Into this building the speech department moved. It now had a departmental office, four other offices, an oral examination room, a sound-proofed clinical observation and conference room, a radio control room, an equipment maintenance room, and four classrooms; five of the staff, however, which then numbered eleven, had offices in another building.

This was the situation in the fall of 1948, when we were informed that the equivalent of a floor of the proposed Administration Building, to be one-hundred yards in length, might be available for the Department of Speech. The tentative plans for this building had been drawn primarily to meet the needs of the Administration; the remainder of the space was set aside for classrooms and some office space. We were told to plan our facilities within the space available and not to shift partitions or supporting beams.

For years we had talked about the space needs of a Department of Speech, and had submitted space requirements for a theatre-clinic-speech department combination. We had had some experience in planning prior to our moving and working in Temporary E; we had on the staff people of wide academic and travel backgrounds upon whose experience we could draw. Sketches and space and cost estimates from other institutions were available.

In the light of this available information, and in relation to the space to be made available to us, we laid out plans for the department, taking into consideration the coordination of clinical facilities, the staff offices, and the need for special purpose classrooms. After we presented our total plan to the consulting architect and explained at length what we were trying to arrange in each area of the building, he volunteered to make certain internal changes in the structural plan of the building, to help us attain our goals. Specifically some partitions were shifted, some added, some beams were canti-levered for added height in the rooms, and a large section of one floor of the building was floated so that it would be free from building vibration. In further talks the architect suggested other changes in the design and materials to be used in the space intended for radio and television and the experimental-research laboratory. In other words, the plans grew and many architecturally possible changes were made. Even though we could not plan our part of the building "from scratch," we found that we could get special fea-



DEPARTMENT OF SPEECH—THIRD FLOOR Scale: 1/8"=8'

1. Offices.
2. Clinic Conference Rooms.
3. Observation Corridor.
4. Graduate Seminar and Conference.
5. Clinic Record Room.
6. Children's Clinic.
7. Observation Classroom.
8. Adults' Clinic.
9. Audio Testing.
10. Oral Examination.
11. Reception Room.
12. Departmental Office.
13. Studio.
14. Control Room.
15. Radio-TV Classroom.
16. Experimental Laboratory.
17. Control Room.
18. Repair and Maintenance.
19. Sun Deck.

tures and unusual facilities with the aid of interested architects;[4] all this arranging was done in the matter of a few months.

In all the planning, the members of the departmental staff were consulted and their advice was sought. Of greatest aid was the friendly attitude of the Administration, which recognized the special needs of a speech department.

What are some of the features that the special purpose rooms provide?

1. An experimental laboratory theatre which seats 50 people in theatre chairs with drop arms, stage above floor level, lighting mounted on beams, control of light and sound from an elevated booth in the rear, and microphone connections with the control room on the floor above. Classes in acting, directing, theatre history, and interpretation are taught here.

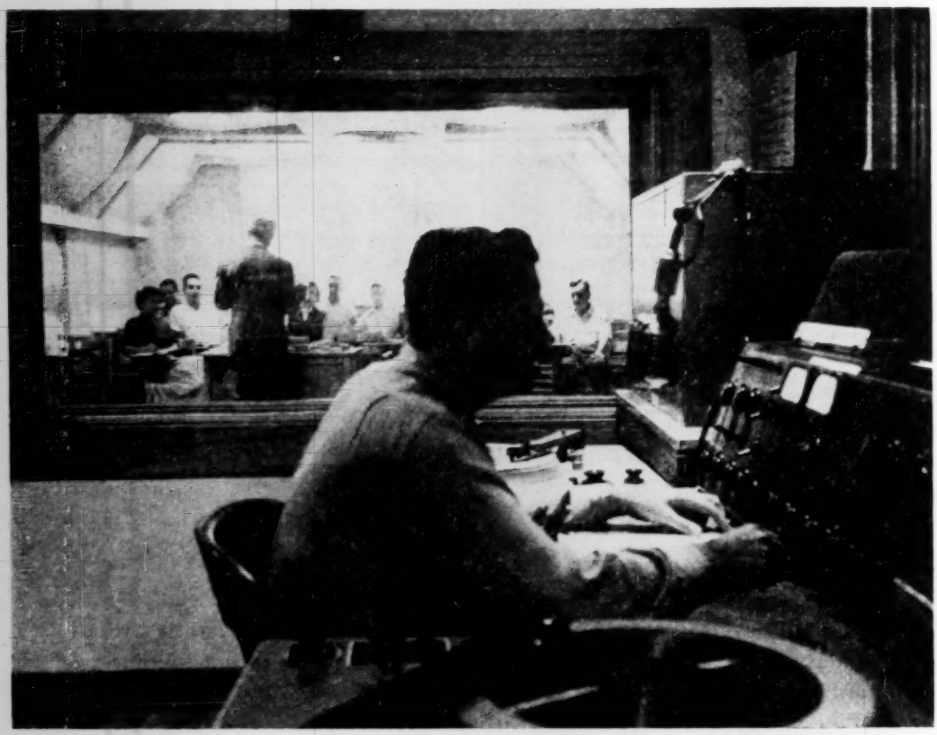
2. A scene design room accessible to the stage of the laboratory theatre through a sliding door, with customary drawing tables, sink, and a cork display board running the length of one wall. Obviously some theatre courses are taught here.

3. Radio and television studios and control room of floated construction, which is sound-proofed, with customary windows, and microphone and loud speaker outlets to the laboratory theatre, research laboratory, and offices of instructors in radio and television. One large studio is used as a classroom for teaching the courses in radio and television.

4. Research laboratory which doubles as a classroom, has the customary equipment cases, power and water outlets, and auxiliary radio control room. Voice science courses are taught here.

5. Clinical classroom with one-way mirrors on two walls, one permitting observation of the adults' clinic, the other of the children's clinic. Both clinics are equipped with sound transmission facilities: the classes can see and hear demonstrations. Some courses

[4] Those immediately responsible were Mr. Guy C. Fulton, Architect to the Board of Control, and Mr. Jefferson M. Hamilton, Consulting Architect to the University of Florida.



Control Room, Radio, TV Studio. Note construction of wall.

in correction and audiology are taught here.

6. Individual clinical conference rooms with an observation corridor between each two rooms which are, also, equipped for sound transmission.

7. The graduate seminar and conference room with a large walnut table and leather-upholstered walnut arm chairs is the "show piece" of the department. Book cases containing standard speech and reference works, and a periodical display rack, are accessible to the graduate students. Some graduate courses are taught here.

8. Maintenance and repair room where equipment can be reconditioned. This is especially important in connection with the work in radio and television.

9. Audio testing and oral examination rooms.

10. Adequate storage rooms are provided in the areas of the clinic, the departmental office, the laboratory theatre, the clinic reception room, and the offices occupied by the men teaching public address.

In the hall are built-in display cases, departmental bulletin boards, and faculty directories. The offices are furnished with grey steel furniture, book cases, and filing cabinets. Venetian blinds, fluorescent lights (except in the radio and television area), and black-out shades are provided. The rooms are trimmed in oak and the floors are covered with asphalt tile.

In addition to the special purpose rooms, four regular classrooms bring the

total to ten rooms in which to conduct class work. The color of the walls and ceilings and the color and design of the tile is varied; in fact, each staff member selected the colors for his office. This variation in color scheme applies to the other rooms as well; thus we avoid the monotony of one color, such as institutional grey.

During the construction of the building, frequent trips of informal inspection were made by various staff members. All maintained a watchful interest to see that the plans were followed; thus we caught in time what would have been mistakes. We found that being on good terms with the various foremen—construction, electrical, paint, and acoustical—proved to be an advantage.

Now that we have occupied our new quarters for two years, what has proved inadequate or unwise, and what mistakes were made? If we were to plan again we would make these changes:

1. Enlarge the size of the room and thus the seating capacity of the laboratory theatre.

2. Have two (instead of one) storage rooms adjacent to the theatre.

3. Have greater ceiling height for the radio studios.

4. Add a clinical office, where records could be kept.

5. Add a room equipped with desks

Laboratory Theatre.

Scene Design Room.

and typewriters for the radio and television script writers.

6. Provide an additional conference room in which the debaters and the graduate assistants can meet.

7. Provide two more offices.

8. Provide more built-in book shelves in the offices.

Conversely, what has proved to be well planned? The grouping of offices and classrooms by function, the placing of all offices on one floor, and the varied type of offices are sensible and serviceable. The centering of the clinical work in the reception room and offices of the Coordinator of Clinical Services is efficient and insures a cooperative effort. The adequately sized offices give the members of the staff a feeling of well-being in an atmosphere that is conducive to doing good work. The seminar conference room is invaluable in setting the atmosphere for staff meetings and graduate work. A delightful feature of the building is that it is completely air-conditioned.

Occupying the finest facilities on the campus, the staff of the Department of Speech is in danger of taking good fortune for granted, of becoming self-satisfied, even careless, in deportment, and indifferent to the needs of other departments. Against these human weaknesses we must be on guard.

In order to give a more vivid concept of the facilities provided for the Department of Speech at the University of Florida, we have supplied certain pictures and prints.

PART III

OHIO UNIVERSITY

By CLAUDE E. KANTNER

When Ohio University celebrates its sesquicentennial anniversary in 1953-4, it will also be commemorating an unbroken continuum of speech education. The first courses in logic and rhetoric were taught by Jacob Lindley in the opening session at Athens in 1808. Chartered as the first university in the Northwest Territory with two townships set aside by the Federal Congress for its support, it was named the American Western University by the Ohio General Assembly in its act of February 18, 1804. The history of generous financial support of speech training likewise dates back almost to the beginnings of the University. The records of a meeting of the Trustees in May, 1811, note the appropriation of twenty-five dollars for the promotion of public speaking; and in the following year, the sum of sixteen dollars was set aside for the purchase of a stage.

The University, with a current enrollment of 4,000 students, is now one of six state supported universities in Ohio. Speech training is organized under a School of Dramatic Art and Speech which is one of three divisions of the College of Fine Arts. A full-time staff of twelve members provides undergraduate instruction in basic speech courses, public address, speech and hearing therapy, radio and television, and theatre to ap-

Speech and Theatre Building, Ohio University, Athens.

proximately 1,450 students each semester, and offers a graduate program at the Master's level.

In so far as the present story can be said to have any fixed point of beginning, it started in June, 1947, when the Ohio State Legislature appropriated $700,000 for a Fine Arts Classroom building and the Board of Trustees decided to use these funds to provide new quarters for the School of Dramatic Art and Speech. The need was admittedly great. During the previous year, staff members in speech had been scattered in six different buildings including the cloakroom of an auditorium, a small quonset hut, and a space formerly the vestibule of another building. The building housing the theatre was on the verge of being condemned as a fire trap, and the close of each performance brought a general sense of relief that the audience had once more been spared a shower of plaster from the ceiling.

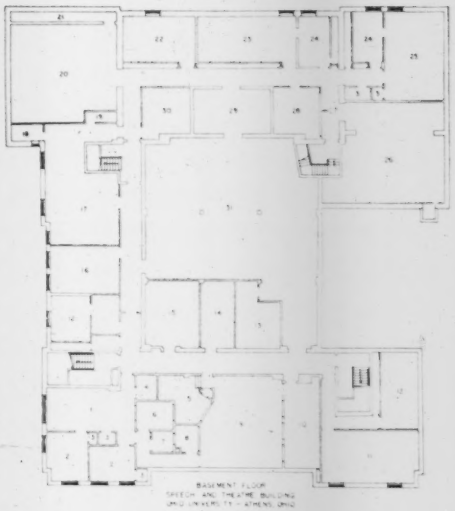
Unfortunately, we can give no good answer to the important question raised most frequently by visitors, "How does one get the money?". Part of the answer undoubtedly lies in the long history of speech training at the University. Obviously no one person was responsible. A meeting of many minds and the joining of many efforts, often over a period of years, lies behind any such legislative or administrative act. Perhaps the only even semi-tangible statement possible is that the need was obvious, the administration was well aware of it, and the fortuitous concatenation of events was not only highly favorable—it was also given conscious direction whenever possible. Modesty forbids the suggestion that a general reputation for good work and service to the campus and community earned by the staff through the years may have had some bearing on the decision.

The importance of early and vigorous planning once funds are available, and even before, cannot be overstressed. Immediately after the action of the legislature, letters asking for ideas and rough sketches were sent to all staff members who were not on campus and to those departments of speech in the country that were known to have new or unusual facilities or plans for building or remodeling. As a result, some definite ideas were beginning to take shape and preliminary, crude sketches were ready by the time the architects came to the campus in the fall to begin their work. Most important of all, both the administration and the architects were willing to permit members of the staff to serve as active partners in the planning process. The staff, in constant consultation with the architects, planned the interior layouts of the various floors within the limitations of money, space, and the state building codes.

The chief limitations in this case were the size of the site selected for the building and the amount of the original appropriation, although building codes can present far more obstacles than the uninitiated would suspect. The site was narrow and deep, 124'x164'; and several revisions of plans were necessary before a satisfactory arrangement could be found for the location of the main theatre and stage, the rehearsal theatre and stage, and the scene shop. Budget-wise, constant conflict developed between the fixed appropriation and expanding ideas and rising prices. In the end, the completed building with equipment cost just under a million dollars.

The question of room size inevitably arises. In theory, each type of room should have an ideal size for its intended uses and the requirements of the local situation. In practice, at least in our case, the process works out quite dif-

1. General Office for Radio Station—12′x21′2″. Serves all normal functions of a radio station—continuity writing, traffic, programming, etc.
2. Staff Offices—11′6″x13′6″ and 10′6″x13′.
3. Storage Closets.
4. Record Library and Audition Room—4′6″x6′.
5. Primary Control Room—11′6″x12′.
6. Transcription Studio—9′x10′.
7. Secondary Control Room—5′x5′6″.
8. Announcing Studio—7′x8′6″.
9. General Purpose Studio—19′x25′4″. Seating capacity, 35. Also used as classroom for some courses in radio.
10. Audience Observation Room—14′x25′4″. Seating capacity, 20. Also serves as classroom for some courses in radio and is treated and equipped for use as auxiliary studio.
11. Mechanical Maintenance Room—14′6″x26′8″. Also houses the transmitter for the AM carrier current, campus station. Note: A separate transmitter room for the FM station is located in a room in the attic over the third floor and the FM antenna is inside the cupola.
12. Restrooms—10′x20′8″ and 12′4″x18′4″.
13. Radio Storage Room—13′x19′.
14. Radio News Room—9′x19′. Seating capacity, 8 (typewriter tables and chairs). Houses UP Radio News Wire teletype machine and desks and typewriters for laboratory courses in radio news.
15. Radio Laboratory—15½′x19′. Seating capacity, 16. Used as classroom for technical courses in radio and as maintenance shop. Work counters on three sides of room.
16. Scene Design Room—12′10″x19′6″. Seating capacity, 18. Used as classroom and workroom for students in scene design.
17. Costume Shop—20′2″x23′8″. Used also as classroom for courses in costuming.
18. Dye Room—4′6″x9′.
19. Fitting Room—3′x8′6″.
20. Property Storage Room—27′8″x29′10″.



21. Drainage Well for Paint Frame—3′x27′8″.
22. Make-up Room—13′x20′. Used also as classroom for courses in make-up.
23. Women's Dressing Rooms—13′x27′8″.
24. Lavatory and Shower Rooms—Both—8′8″x14′.
25. Men's Dressing Room—15′6″x25′.
26. Mechanical Room 26′6″x28′6″. Houses ventilating, heating, and master switch control systems for the building.
27. Inter- and Cross-Connecting Panel. Connected by inter-com system with the main stage, the auditorium, and the light control booth.
28. Electronic Control Room—12′8″x13′8″. Houses the electronic dimmer units and master switching controls.
29. Trap Room—12′8″x20′8″.
30. Costume Storage Room—12′8″x13′8″.
31. General Storage—48′x58′.

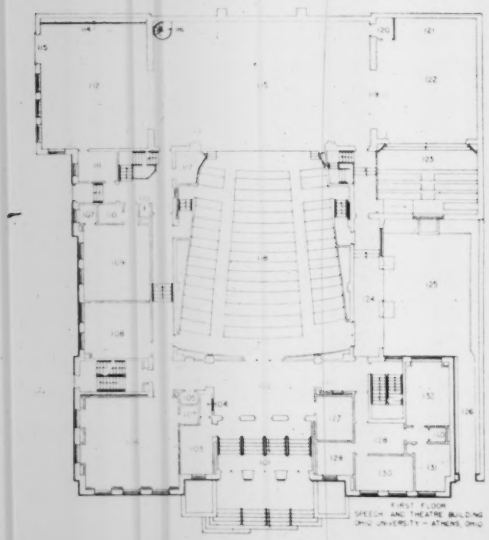
ferently. The amount of the appropriation determined in a general way the total amount of space that could be provided. The size and shape of the site was an important factor in plans for the type of building; another was the decision to conform with the prevailing style of architecture on the rest of the campus. Next came the problem of deciding what types of facilities should be provided and their general location within the building. At this point the general layout of the two stages, the scene shop, and the two theatres was decided as well as the general areas to be set aside for radio, speech correction, and public address. Next came the problem of the number and location of stairways, entrances, corridors, etc., in which fire laws and engineering requirements must take precedence over other considerations.

Thus, when the time came to decide upon specific room sizes, it was primar-

ily a matter of how best to utilize a given area and a decision to increase the size of one room usually meant reducing or eliminating some other room. For these reasons, and the further reason that each institution has its own program, objectives, and local conditions to consider, it is not easy to be dogmatic on the question of room size. However, several guiding principles evolved during the planning may be helpful to others.

One of these was to provide more storage space than seemed necessary. Another was to keep staff offices to a modest size and to locate two or more together, with a common waiting room.

101. Vestibule—8′x28′4″.
102. Foyer—21′3″x28′4″.
103. Office of the Director of the Theatre—9′x13′8″.
104. Ticket Office—3′6″x6′. Connected by intercom system to main stage, Green Room, make-up, and dressing rooms.
105. Public Telephone Booth—2′4″x5′.
106. Lounge—26′4″x27′. Open during intermissions at plays. Used for faculty meetings, receptions, faculty-student social events, discussion meetings with special guests, etc. Available to, and used frequently by, other departments.
107. Kitchenette—5′x5′.
108. Classroom—15′2″x18′8″. Seating capacity, 20.
109. Green Room—18′8″x22′. Serves also as general student lounge.
110. Storage Closets.
111. Office of the Technical Director—8′x10′8″.
112. Scene Shop—29′10″x36′4″.
113. Loading Platform.
114. Paint Frame. Slot opening, 1′4″x29′10″.



115. Main Stage. Width, 60′; depth, 35′; height to grid, 50′; trap opening, 8′x20′; proscenium opening, 18′x34′. Light slots in both proscenium arches. Thirty set, multiple gain, overhead, counterweighted fly system, with overhead fly gallery on stage right. Second fly gallery on stage left for spot line system. Light bridge is integral (adjustable both vertically and horizontally) part of false proscenium with 22 heavy duty circuits. Irish linen cyclorama, with adjustable side tabs for front half of stage, extending from floor to grid. Entrances to areas 112 and 122 will accommodate stage wagons.
116. Spiral stairway to fly gallery and grid.
117. Prompter's Booth—8′x8′4″. Also serves a quick change dressing room.
118. Auditorium. Width at proscenium opening, 34′, at rear of auditorium, 48′6″. Length, 55′4″. Seating capacity, 300.
119. Sound Proof Door. Enables both stages to be used simultaneously for rehearsals or productions.
120. Sound Lock—4′x5′.
121. Scenery Storage—6′x23′.
122. Rehearsal Stage. Width, 28′6″, depth, 27′, excluding scenery storage, proscenium opening, 12′x23′8″. Direct lines to the radio station for purposes of broadcasting or recording are provided from both this stage and the main stage.
123. Studio Theatre—18′8″x27′8″. Seating capacity, 62. Used as classroom, particularly for courses in theatre and oral interpretation. Single ceiling beam for lighting.
124. Loggia—7′x38′.
125. Patio—27′x38′.
126. Patio Entrance from Street—7′x39′.
127. Cloakroom—10′4″x10′8″.
128. Office of the Departmental Secretary—8′6″x13′8″.
129. Staff Office—9′8″x10′4″.
130. Conference Room—9′8″x16′4″. Seating capacity, 12. Furnished with conference table and chairs. Used for committee meetings, seminar classes, graduate examinations, listening room for record library, and auxiliary study room for departmental library.
131. Director's Office—8′4″x13′.
132. Departmental Library—12′4″x16′.

A third was to sacrifice in number of classrooms when necessary to provide for the special facilities needed for a modern speech program. For example, a rehearsal theatre makes an excellent classroom but an ordinary classroom makes a rather poor rehearsal theatre. The decision to keep most of the classrooms small was also deliberate. Fortunately, present conditions permit limiting practice type courses to approximately 20 students (15 in the Fundamentals of Speech sections) and the classrooms were designed with this situation in mind. In addition to the two theatres, one large classroom with a capacity of 90 and a medium-sized room seating 45 were provided for lecture type courses.

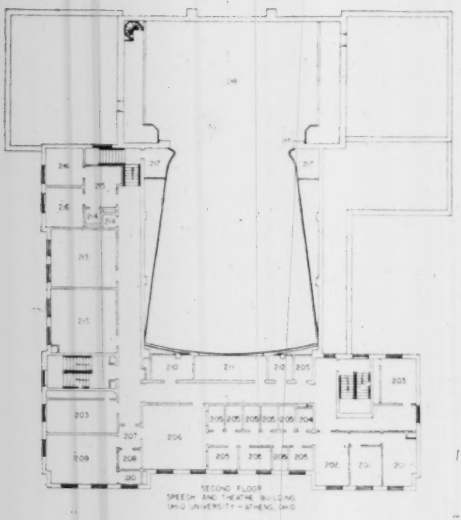
The size of the main auditorium was determined in part by a desire to have an intimate type of theatre and in part by the fact that in Ohio a different set of fire laws applies to theatres seating more than 300. The rehearsal theatre illustrates the kind of choices that must be made, since it could have been enlarged only at the expense of the patio. Room sizes are indicated in the explanations that accompany the floor plans presented elsewhere in this article. In practical use, this aspect of the planning has turned out to be satisfactory for our purposes.

No one contemplating a similar venture should underestimate the amount of work involved if staff members are to have a real part in the planning. It was a full eighteen months before the final plans were approved and ready for the drawing up of blueprints and specifications. These plans bore the label, Scheme 10, and some of the individual schemes were revised many times before they were finally discarded or incorporated into the next plan. The entire staff spent countless hours throughout the period both as a group and in small committees discussing (and arguing) every aspect of the building.

Discussion ranged all the way from such major questions as: Should the stage have an apron? What kind of a light board should be recommended? Should the radio station be on the top floor or in the basement? and, How can a stairway be re-located to provide a better spot for the library? to such relatively minor items as the width of the door to the costume storage room, the height of the platform in the debate room, and the location of an office storage closet. Staff members made trips to several other colleges and universities to study facilities at first hand; information and opinions were collected from every conceivable source.

Since ideas usually come in larger sizes than purses, the constant question was when to sacrifice and when to stand firm. Incidentally, it does no harm to have an abundance of ideas so that some can be given up graciously. The spiral stairway to the grid and an extra two feet of depth on the main stage were worth a struggle, but an elevator for the building and a hydraulic lift for the stage trap were early sacrifices in the interests of economy.

One of the problems in planning a speech building is the cost of some of the special facilities our work requires, and the natural tendency of administrators to look at these special rooms rather doubtfully as luxuries. In truth, an efficient speech building does not much resemble a classroom building with offices. In addition to the cost, such special areas may be used only occasionally. Some of these objections can be met by wise planning for double purpose areas that give more functional space for the money.



201. Staff Offices—Speech and Hearing Clinic—9′4″x15′ and 9′x12′.

202. Reception Room—9′4″x15′.

203. Rest Rooms—9′x11′6″ and 9′4″x15′.

204. File Room and Coat Closet—4′4″x6′6″.

205. Clinical Practice Rooms. Smallest—4′x6′8″. Largest—6′8″x8′6″.

206. Group Therapy Room—18′4″x18′6″. Seating capacity, 26. Also used as classroom. There are two-way observation windows between this room and the two clinical practice rooms at the end of the inner corridor. By a change in the lighting, it is possible either for small groups in the practice rooms to observe a large group in Room 206 or for a large group in this room to watch individual or small-group therapy in the practice rooms.

207. Entryway—6′4″x8′6″. Serves as soundlock for the audiometer room.

208. Audiometer Room—6′x6′4″. A clear glass, double-paned window, looks into Room 209. These two rooms are used for classes in lip-reading, individual and group hearing testing, and observation of audiometer testing.

209. Classroom—14′4″x20′. Seating capacity, 26. Utility connections in this room are designed to make it serviceable as a small, speech science laboratory.

210. Storage Rooms—4′x6′4″ and 7′x13′.

211. Master Lighting Control Booth—7′x20′. A clear glass window gives a full view of main stage for visual control of lighting. Sound is piped in from a microphone in the front ceiling beam. Inter-com connections with the stage, auditorium (for rehearsals) and the inter-connecting panel. An auxiliary switch board unit working in conjunction with the master control is located on the front, stage left, wall of the rehearsal stage.

212. Recording Room—7′x7′. A small panel that opens into Room 211 for communication purposes makes possible recording from the stage or playing sound-effects.

213. Classrooms—Both 17′x19′. Seating capacity, 28.

214. Storage Closets.

215. Reception Room—Fundamentals of Speech and Interpretation—8′8″x11′6″.

216. Staff Offices—Both 10′8″x11′4″.

217. Proscenium Light Perches—26′x8′4″. These rooms, in addition to giving ready access to the light slots in the proscenium arches, are also used for electrical storage and provide one of two modes of access to the beam lighting over the auditorium.

218. Stage House—35′x60′.

The building here described offers several examples of this type of planning. The lounge is essentially a pleasant, medium-large classroom with special decoration, drapes, and a kitchenette. In an emergency, it can still be used as an extra classroom. The second large studio in the radio station serves also as a classroom (as does the other large studio) and audience room. The rehearsal theatre is in constant use as a classroom up to four o'clock in the afternoon, and the recording room for the speech and hearing clinic is so located that it can also serve the theatre. The make-up room and the costume shop double as classrooms in the respective subjects as do the repair shop and the newsroom in the radio setup. The rather special debate room on the third floor was designed particularly for debates, discussions, and other public meetings, but it also serves constantly as an excellent, large classroom. Useful combinations of this type may help to convince doubtful administrators.

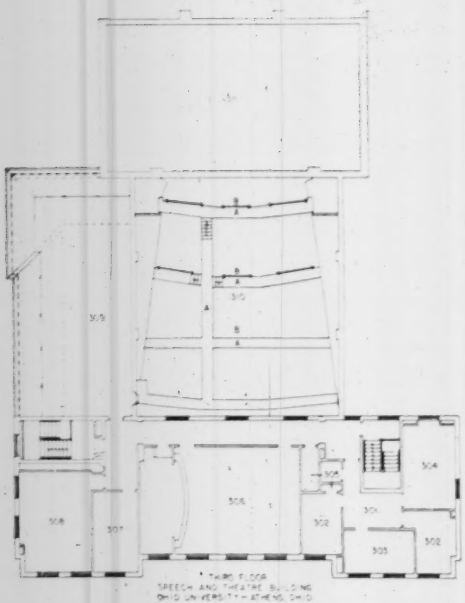
Even in the early stages the fact was impressively apparent that the building would inevitably express a philosophy of speech education just as literally and far more permanently than any manuscript. Fortunately, the staff was already united on a basic point of view. A study of the floor plans presented will reveal this philosophy more pointedly than words. It is based on the assumption that the interests of the student, as well as those of the professional field of speech including its various specialties, are best served when the entire program is united, *harmoniously*, under one roof, one administration, and one common goal. A further study, however, will reveal recognition of the special needs of each area, including the desirability of a certain degree of independence of facilities and program. In brief, the building embodies the belief that, *within a common framework, each special area should be given the maximum degree of independence under conditions, both physical and administrative, that facilitate and even demand the greatest possible degree of inter-dependence and inter-cooperation.*

After an agonizing period of several months which saw the preparation of blueprints and specifications, advertising for bids, opening of bids, and long conferences on ways and means of cutting costs and finding additional funds, a contract was let and construction was eventually started a little less than two years after the granting of the appropriation. Almost exactly two years later, in April, 1951, the building was ready for occupancy, although the stage equipment was not yet installed and the radio studios, which had been left out of the original contract, remained to be built. The theatre was ready for use by the opening of the summer season, but it was another full year before the radio station was built, equipped, and "on the air."

The story of these two years of construction, although important, must necessarily be brief. The work of staff members is by no means over with the letting of the contract, although from that point on it does become more difficult to distinguish between work, curiosity, and excited anticipation. Keeping in close touch with the supervising architect, the plumbers, electricians, carpenters, etc., without becoming obnoxious is not always easy, but it is well worth while. It was possible to make some minor, last-minute changes in the floor plans; a surprising number of small items were improved or corrected; and some mistakes in construction were caught in time to be rectified.

For example, after construction was well under way, it was decided to combine two of the clinic practice rooms into one larger room. Likewise, errors were discovered in the blueprints for the intercommunication system in time for correction. Predicting what mistakes will come to light is almost impossible, but some are certain to occur in the original planning, the blueprints and specifications, and in construction. Constant vigilance may uncover some of them in time. A staff member or a colleague in another department who is familiar with the intricacies of blueprints and specifications and particularly with electrical engineering can be of great help.

One particularly happy experience may be helpful to others who are planning to build. Early in the construction period, the President of the University appointed a committee on decoration with full authority to make decisions within the limitations of the specifications. This committee, consisting of



THIRD FLOOR
SPEECH AND THEATRE BUILDING
OHIO UNIVERSITY—ATHENS, OHIO

301. Reception Room-Public Address—8'7"x14'.
302. Staff Offices—9'4"x15' and 9'8"x14'8".
303. Tau Kappa Alpha Debate Room—10'x16'8". Furnished with a long conference table, chairs and bookcases, this room is used by debate groups for study and discussion.
304. Seminar and Group Discussion Classroom —12'8"x19'8". Seating capacity, 15.
305. Storage Closets.
306. Debate Assembly Room—25'8"x38'8" including platform. Capacity, 90. Platform stage with paneled wings and separate entrance. Direct line to radio station for broadcasting.
307. Group Office for Graduate Assistants—10'8"x27'.
308. Classroom—17'4"x26'. Seating capacity, 45.
309. Attic Storage. Provides access to beam lights.
310. Attic Over Auditorium. A. Catwalks. B. Ceiling beam slots. Full head room. Direct view of stage from slots. Third slot not shown in drawing.
311. Stagehouse.

the Dean of the College of Fine Arts, the Director of Resident Services, one staff member from art, and two from speech, spent many hours deciding upon the over-all color schemes and selecting the specific colors for everything from the floor and wall tile to the stage curtains. The results were gratifying. The additional cost of special colors is only a minute fraction of the total, but it makes most of the difference between the institutional look and an air of distinction.

Not all the problems of building are matters of planning and construction. New facilities may sometimes be accompanied by problems in human relations which will probably be greater in smaller schools and in situations in which many other needs are unmet. It would seem best to recognize frankly that expecting all of our colleagues in other departments, and particularly those who are themselves in dire need of better facilities, to join in our rejoicing without at least some pangs of kindly envy demands too much of human nature. Under unfavorable circumstances somewhat bitter acrimony may result. Most fortunately indeed, the general atmostphere at Ohio University is such that this was never more than a minor problem.

Nevertheless, the existence of the problem was recognized, and staff discussions held early in the planning process attempted to discover specific attitudes and methods that might help in keeping it at a minimum. Most helpful in this respect is the dissemination of the idea, backed of course by deeds, that a speech and theatre building in a very real sense belongs to and serves the entire campus and the community.

The floor plans[5] provided together with the accompanying descriptions, are designed to serve in lieu of a detailed account of the facilities provided. Room sizes are indicated. Those for rooms of irregular shape are given

[5] The writer wishes to acknowledge his indebtedness to Professor Clarence H. White, visiting lecturer in photography, for his work in preparing the special drawings of the floor plans and taking the photographs used in this article.

as if the room were a perfect rectangle. When seating capacity is given, it is in terms of a full use of the space without overcrowding.[6] All classrooms are furnished with movable tablet-arm chairs. It should be remembered that the building was designed to meet the needs of the situation at Ohio University, and it is not presented as a model plan for other situations with different requirements.

The exterior photograph,[7] a front view, shows the architectural style to be modified Georgian, which is in harmony with most of the other buildings on the campus. In general, radio occupies the front portion of the basement floor. Most of the first floor and the back section of the basement are given over to the theatre. The second floor houses the speech and hearing clinic and the headquarters of the fundamentals of speech program. The third floor is devoted to public address. Many details have been omitted in the interests of brevity, but interested readers are invited to write for more specific information.

No account such as this would be complete without some recognition of error and some pointing with pride. If, in this instance, the recital of errors seems to outweigh the points of pride, it is only because many of the good features of the building are obvious from a study of the drawings. Certain plumbing and heating pipes in the dressing rooms, make-up room, and costume shop are too low for the comfort of a tall individual. This oversight occurred when foundation troubles required the raising of the building two feet above the level indicated in the original plans. Again, wiser planning would have provided another small door giving access to the scene shop from the main stage, since at present the office of the technical director tends to serve as common passageway to the shop. A larger studio theatre with a seating capacity around 100 is probably desirable, but sheer lack of space in the building site prevented this except at the expense of either the patio or the rehearsal stage. It is now clear, also, that additional house and stage work lights for both theatres placed on a dual manual and switch-board control would obviate the necessity of activating the electronic system for ordinary uses of these areas.

Certain items such as an elevator, a separate arena theatre, and space for future television studios were omitted for the lack of both space and funds. The office space provided may not be adequate for future needs, and no provision was made for anything more than very simple research and laboratory facilities. Our experience would also indicate that leaving matters of soundproofing up to the architect and the contractors is not wise. The clinical rooms are adequate for practice purposes, but by no means soundproof as they were supposed to be. The carefully planned audiometer room is adequate for practical testing but not for purposes of research. If soundproof rooms are planned, it would be wise to insist on expert consultation service. One illustration will serve to indicate how easy it is to overlook a minor item that turns out to be of some importance. A solid door leads into the recording room; as a result one cannot tell whether a recording is being made without calling loudly or opening the door. The writer would also suggest to other planners the use of sound absorbent, celotex type ceilings throughout. The

[6] For floor plans, see pp. 157, 158, 160-162.
[7] See p. 155.

few rooms not so treated in this building offer a striking contrast to the rest.

One of the more important problems is the relative inadequacy of the forced ventilation systems that serve the speech and hearing clinic, the radio station, and the theatre. Unfortunately funds did not permit air conditioning, and the ventilating system that was installed is faulty either in design, installation, or operation. In the theatre the chief difficulty seems to be an undue amount of noise; in the other areas, it appears to be an insufficient flow of air.

By and large, however, the building has more than met the expectations of those who had a part in its planning, and most of the faults that have come to light are minor in relation to its over-all functional efficiency. The electronic lighting system for the theatre is a miracle of ease of operation, flexibility, and efficiency. The patio has proved to be one of the most pleasant and serviceable features of the building, and it serves as focal point for the summer theatre audiences. Storage space so often at a premium seems to be more than ample, and this is an important item to bear in mind in planning. The plans for the location of the scene shop, green room, and the two stages were changed several times, but the final arrangement has worked well in practice. The soundproof door between the two stages functions efficiently, and both stages can easily be used simultaneously under any ordinary conditions. Opening both this door and the one into the scene shop, provides ample space for the use of wagon scenery from both sides of the main stage. The main stage is also large enough for arena productions and has already been used successfully for this purpose. The departmental library and the conference room are additional noteworthy features; the library is so located that it can be supervised by the departmental secretary. The facilities for social gatherings in the lounge and green room have been well worth the investment; they have served not only this department but also many other student and faculty groups.

To count all of the hands and minds that shared in the task of making this building possible and bringing it to completion would be literally impossible. There is a deep sense of satisfaction and responsibility in having had the opportunity to help forge this tangible link between the 150-year-old tradition of speech training at Ohio University and the years to come. The famous McGuffey elms on the campus green have been silent witnesses for nearly a century and a quarter not only to many generations of students but also to profound changes in our discipline. Cutler Hall, recently renovated, has already served the University well for 134 years. One wonders what changes the next sesquicentennial will bring and how well or ill this building will serve the human needs of those students and teachers yet to come.

COMMENTARIES

PRAISE AND JEALOUSY

. . . Mankind are tolerant of the praises of others so long as each hearer thinks that he can do as well or nearly as well himself, but, when the speaker rises above him, jealousy is aroused and he begins to be incredulous.—Thucydides, *History of the Peloponnesian War*, Book II, Chapter VI, "Funeral Speech" of Pericles.

UNDERSTANDING THE CHILD WITH A CLEFT PALATE

Harold Westlake

THE problem of dealing with the cleft palate person cannot be left to the specialists alone. The behavior of the family, neighbors, friends, teachers, employers, and even of strangers may be significant. Perhaps relatively few readers of this article will work directly with a cleft palate problem; but every reader may deal with one indirectly many times; thus the information here presented should be helpful.

How the Cleft Occurs

One child in every 750 live births has a developmental irregularity affecting the upper lip or the palate, usually referred to as a cleft lip or a cleft palate. The term *cleft* denotes a space or division, and actually means openings between folds of tissue that did not grow out to meet each other and fuse to form a complete upper lip or palate during the development of the child.

Early in prenatal life a stage occurs when the embryo has no face at all; the place where the face will later develop is occupied by an irregular trapezoidal space. The lower half of this space is bounded by an arch of tissue in which the mandible will be formed; the upper margin is made up of tissue in which the cranium and brain will grow. This area which the face will later occupy is gradually filled in by three folds of tissue. One fold grows downward from the upper margin of the space; two folds branch from the sides of the mandibular arch below and grow upward and forward. When these three folds meet and fuse the face is complete. The fold which grows downward from above makes the forehead, the upper margin of the eye, the nose, and the middle portion of the upper lip; the folds which grow inward from the sides of the mandibular arch make the cheeks, the lower borders of the eyes, and the outer portions of the upper lip.

The palate, which makes a division between the nasal and oral cavities, forms a little later than the face. The front part of the palate, roughly the portion bearing the single cusp teeth and having the rough surface called the "rugae," grows backward as a wedge from the mid-portion of the upper lip. Two plates grow inward from each cheek and join in midline to form the smooth part of the hard palate and the soft palate. The front borders of these plates meet and fuse with the wedge that has grown backward from the mid-portion of the upper lip.

The lines along which the fusion has taken place to form the face and palate can thus be visualized. On the face the lines would follow the lower eyelids, then descend along the sides of the nose, and finally dipping in a little toward midline would go straight down across the upper lip from each nostril. The lines of fusion of the palate would begin on each side at about the points of eruption of the upper canine teeth and

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proceed at an angle backward and toward midline. The two lines would meet at the center just behind the rugae, and then proceed backward as a single line along the center of the hard and soft palate to the tip of the uvula. No visible trace of the fusion shows on the face, but a line is usually visible in the midline of the smooth part of the hard palate, progressing backward along the soft palate.

Failure of growth of any part, or failure of the parts to fuse once they meet, could result in a cleft anywhere along the lines of union. Clefts along the sides of the nose are rarely seen, possibly because a developmental failure so profound would be too great for the embryo to survive. However, clefts of the lip and palate occur more frequently. The cleft may affect one or both sides of the upper lip, the upper alveolar arch, and the front third of the hard palate. Since there is only the single center line of fusion for the remainder of the hard palate and the soft palate, the cleft of these parts can occur only along that line. Clefts vary in location and in degree: they may be small notches in the lip, perforations in the hard and soft palate, or simply a short division at the end of the uvula; on the other hand, they may affect both sides of the upper lip, and both sides of the front of the hard palate, and continue on the midline through the rest of the hard and the soft palates. Clefts occur in all degrees and combinations of locations.

The Problems Precipitated

The presence of a cleft carries many possible threats to the personality; one of the most important is the cosmetic effect. The operated upper lip is frequently scarred, immobile, and short. The vermilion border of the lip may be uneven. The nose, particularly the nostrils, may be irregular. Teeth may erupt unevenly, or some may not develop at all. Frequently the failure of the upper jaw to grow downward and forward normally makes the mandible and lower lip seem to protrude, or the jaws appear to be mismatched.

Irregularities of dentition and roof of the mouth cause feeding problems. Mastication is difficult, and food and fluids may get into the nose. A relatively high percentage of cleft palate persons have hearing losses. The reason for this finding is as yet a matter of speculation, but the significantly greater incidence of hearing loss among the cleft palate population does establish a relationship between the two conditions. The hearing losses are predominantly of the conductive type, and otologic study of cleft palate persons reveals frequent signs of infection, even in those who fortunately escape handicapping hearing loss. A defensible, if not altogether established, interpretation is that although the ear is not primarily involved in the developmental interruption, it is secondarily involved in that the deformity of the palate makes the ear more vulnerable to infection.

The speech is usually affected in two ways: the voice is frequently hypernasal, and articulation is difficult. Fully as important as the kind of speech is a consequent reluctance to talk. The parents of young children are aware that a cleft can cause a speech problem. Sometimes they do not expect or encourage the youngsters to try to talk. Others, by correcting even the first words, make the children feel from the beginning that they cannot be understood or that what they are doing does not satisfy their parents. As they grow up the poor speech calls attention to the problem, and talking is avoided as much as possible.

Problems like stuttering, hearing loss, or a cleft palate are generally recognized

to be less difficult to deal with in themselves than in the effects they produce on the persons. The baby born with a cleft lip looks different from other children, and parents react to this difference. Possibly too much has been written about feelings of guilt and rejection which are expressed overtly by a few parents and interpreted by professional workers in others; nevertheless, parents cannot help feeling a tremendous anxiety for the baby who is certain to face many problems in growing up and making his way in the world. From the very beginning he is likely to have a serious feeding problem. The early experience, considered important to the emotional development of an infant, may not be satisfying. Instead of experiencing the soft, warm feeling of the mother form, he may encounter stiffness and tension because of his difficulty in nursing and swallowing. The emotional environment of such individuals is likely to be strained from the beginning and to remain abnormal as they grow up in the different attitudes of the family and friends, and later of strangers. A "different" child faces a world where difference poses hazards.

The listing of possible problems should not be interpreted as an abstraction of the personality children with a cleft palate necessarily develop. Many of them have had such good surgical and dental care that they are unusually good looking. They do not have to have handicapping hearing losses. Their speech may be average or even better, and frequently the personal adjustment is good, even when appearance and speech are not. The conclusion that all persons with cleft palates are misfits would be erroneous, and the sympathetic feeling often resulting from such a conclusion might make a good adjustment difficult.

The Group Approach

The variety of problems that can occur as a part of or as a result of the cleft is such that no one person or one profession can deal with it completely. The trend has been to work out cooperative arrangements among different workers. In the most common plan the surgeon takes the general responsibility for a child and makes referrals to other specialists as he sees the need for other services. In another plan put into motion in many parts of the country no one person makes the decisions; a team of specialists makes the examinations and works out the plan for habilitation. The complete services of a team include pediatrics, surgery, general dentistry, orthodontia, prosthodontia, social service, psychology, speech, otology, and psychiatry. The pediatrician is responsible for the general health of the patient and determines when he is strong enough to withstand surgery. The surgeon usually closes the lip as soon as a baby is strong enough; if the palate is to be closed surgically he does this at the appropriate time later. The surgeon subsequently performs a series of operations such as making adjustment on the nose and lip, removing scars, and freeing scar bands at intervals during the total growth period of the child.

Many dentists who have worked on habilitation programs hold that cleft palate persons are highly susceptible to dental caries. If prosthodontic appliances are to be used the patient must have teeth to which the appliances can be anchored. The general dentist plays an important role in caring for the teeth and maintaining good oral health. The orthodontist does much to improve the appearance and speech of the child by straightening the teeth; to the extent that he can widen the maxillary arch and shift the incisors forward he makes

more space for the speech activities of the tongue. By either extracting or moving malpositioned teeth he can make the configuration of the dental arch more regular, thus facilitating the precise valvings the tongue must make in articulating. The prosthodontist supplies missing teeth. When the crippled upper jaw has not achieved the downward and forward growth necessary for good occlusion with the lower teeth and support for the upper lip to make a satisfactory appearance, a complete denture is often attached to the subject's own teeth; it completely covers them and carries a full complement of upper teeth positioned where the teeth would have been if the upper jaw had grown normally. Surgery is not always the best means of closing a palate, and the operated palate does not always adequately close off the nasal pharynx. For such cases the prosthodontist can often fashion an appliance which seals off the opening in the palatal vault and can be extended into the pharynx; as the pharyngeal muscles close over the appliance it serves the function in speech ordinarily required of the soft palate. The dental specialists are members of the team.

The social service worker takes histories, visits the home, interviews members of the family, and presents to the team a complete picture of the attitudes, insights, and general competence of the family to cooperate with a habilitation plan. The social worker explains the program to the family and usually has administrative duties in seeing that the necessary appointments are scheduled and that the program is followed.

Because hearing losses frequently occur in persons with a cleft palate, hearing tests should be frequent; and necessary otologic service should be available. The psychologist gives tests of mental and social development. The psychiatrist works with emotional problems, and the speech therapist deals directly with speech difficulties. All serve in planning and executing the program.

The need for so many different services presents an administrative problem in conducting the staff meetings at which programs are projected for new cases and reviews of progress are made. Ideally all the specialists would sit around one table and review cases together. Practically, such a plan is laborious, and a tremendous number of professional man-hours are consumed. Therefore, it is expedient to carry out the staffing with a skeleton force composed of the social service worker, the surgeon, the orthodontist, the prosthodontist, and the speech therapist. Other persons are called in for consultation on particular cases.

The Prosthetic Appliance

Prosthetic appliances are being used frequently with cleft palate cases. As stated above, the involvements vary greatly from person to person, both as to degree and location. Sometimes the surgeon has little tissue with which to build a satisfactory palate, and rather than risk an unsatisfactory result, he decides upon an appliance at the beginning. Sometimes the surgeon can repair the hard palate but is unable to make a functional soft palate, and the prosthetic appliance supplements surgery. And sometimes when the age of the patient makes an operation inadvisable, but better velopharyngeal closure is needed, the appliance is the only recourse.

The speech appliance consists essentially of three parts: (1) a front portion corresponding roughly with the area of the hard palate, (2) a bar which bridges the soft palate, and (3) the speech bulb which is molded to fill in the space be-

tween the end of the soft palate and the walls of the pharynx. If the hard and soft palates have not been operated at all the appliance is molded to fill in the clefts in those areas as well.

Ordinarily the function of the front portion of the appliance is to provide the retention for the whole device. Retention is achieved by clasps fitted around the subject's teeth. Missing teeth are supplied as an integral part of the appliance; when the downward and forward growth of the maxilla has been markedly deficient the appliance completely covers the natural teeth, and a full set of artificial teeth is supplied in approximately the position the subject's own teeth would have had in normal growth.

The mid-portion of the appliance is a simple bar connecting the speech bulb and the front or retaining portion. The speech bulb, which is attached to the end of the bar, almost completely fills the space between the end of the palate and the pharyngeal walls. When the muscles of the pharynx are relaxed, the space between the outer rim of the bulb and the pharyngeal walls is narrow, but still sufficient for drainage and normal breathing. When the nasal pharynx must be sealed off to build up oral pressure for the plosive or fricative consonants, a mild contracture of the pharyngeal muscles establishes a contact between the margin of the bulb and the pharyngeal walls.

The valving above described is in terms of a bulb placed relatively high in the pharynx, approximately on a line with the highest point of the arch of the hard palate. The bulb can be placed in a lower position. In some cases, the bulb has a downward and backward direction, following the posterior pillars, and the valving is achieved by a contraction of the posterior pillars which contact the bulb as they shift toward midline. In relaxed position, the pillars are just a little to the side of the bulb, leaving passages that are adequate for drainage and respiration. Although some prosthodontists are inclined to place all the bulbs in one position, the most favorable position should be determined for each subject, since the efficiency of muscle activity seems to vary with different persons at different levels.

The permanent usefulness of an appliance depends upon the maintaining of good retention. Since losing teeth is a threat to retention, oral hygiene is of great importance. When cooperation from the subject or the subject's family is questionable, the appliance is a doubtful investment. In such a case if surgery is an option it is usually the better one. The specialist in charge should see subjects who wear appliances at regular intervals to maintain the teeth used for retention and to check the fit of the retaining clasps.

The Therapist and Diagnosis

The speech therapist functions on both the diagnostic and the service programs. In the initial examination the speech therapist, the surgeon, and the dental specialists are all interested in the same structures; but each interprets what he sees from his own orientation. When the whole problem is assessed the speech therapist presents his opinions on the adequacy of the structures for speech and gives his judgment on what should be done to improve the chances for good speech.

In evaluating a cleft palate case the speech therapist may emphasize the obvious and neglect the most important facts. Knowing that a cleft exists, he almost instinctively gets a tongue depressor and a light and studies the palate, whereas he should find out first how well the person can talk. Is there

nasal escapage on pressure sounds? Is the ratio of nasal to oral resonance satisfactory? What sounds are not made? What sounds are made well? The manner in which the sounds are made is just as important to observe as the sharpness of the sounds. The person with a cleft palate may have been using his tongue in some uncommon way in eating. Sometimes the sounds are not sharp only because the tongue is not used properly; the difficulty may have no direct relation to the palate.

The speech therapist observes the length and movement of the lip; he looks for perforations in the lip, alveolar arch, and hard and soft palate which could permit the escape of air and sound into the nasal cavity; he studies the size and shape of the upper dental arch and palatal vault to see whether space is adequate for the tongue to move freely; and he evaluates the effects of missing teeth and teeth that have erupted out of line. He studies the activity of the soft palate and the pharyngeal walls to see whether velar closure can be made more efficient or whether activity would be sufficient to ensure good use of an appliance. He must assess many conditions to determine the potentials for speech. The soft palate is only one of the major considerations.

To serve well on a professional team the speech therapist must know the normal structure of the parts used in the act of speech; and he must be able to evaluate the effects of irregular conditions and project plans for their improvement. To be accepted by a team of specialists, the speech therapist must have sound training and thorough clinical experience.

Therapy and the Service Team

To outline a specific training technique in this article would be inappropriate, but general principles for training have emerged from clinical experience. Some of these, as observed by the writer, are as follows:

(1) There are few subjects whose speech cannot be significantly improved; even when the structure appears to be most inadequate for speech and even though little can be done to improve it.

(2) One of the most useful ways to develop speech in young cleft palate children is to cultivate in the parents an encouraging, receptive attitude towards the children's first speech efforts.

(3) The goal of speech training is to improve oral communication. The clinician frequently best serves this end by helping the children to improve the sounds they can make fairly well. The sounds that the cleft palate child should make as well as anyone are sometimes the ones most distorted.

(4) It is usually necessary to reduce the effort made on the most difficult sounds. The cleft palate child sometimes works so hard at producing elements impossible in terms of the existing structures that the excessive effort distorts the preceding and following sounds. Intelligibility is often considerably improved if he is taught to omit or to slide over the sounds that he is not equipped to produce well.

(5) In spite of inadequate velar valving most consonants can be made acceptably if they are made quietly. With reduced effort nasal escapage will not be heard even though it is present.

(6) In the past too much attention may have been given to articulation and palatal valving. Phonation is also important. If the balance of resonance is in the direction of nasality rather than orality, reducing the nasality is not the only way of establishing proper balance. Often the child needs routine voice improvement drills in addition to the special techniques for cleft palate cases.

(7) In the past certain clinical clichés have been developed—such as having all voice cases develop diaphragmatic breathing and having all cerebral palsied persons relax. The cliché for the cleft palate person was to have him "blow." Many hours have been spent by children who tried to influence the inevitable even dispersion of gaseous pressure and direct air through the mouth when there was no necessary structural barrier to deflect the air stream. The almost universal use of blowing did not constitute a scientific method, but the current rejection of blowing may be a similar clinical cliché. The writer believes that blowing exercises with selected children who have fairly good operated palates with function susceptible of improvement, or with children who have been fitted with speech appliances which they must learn to use, can be rewarding.

(8) A period of training before an appliance is fitted is worth while. First, if the speech therapist uses resistive techniques to develop the muscles of the pharyngeal wall, he may develop a control of the gag reflex and a tolerance for foreign materials in the mouth that will enable the prosthodontist to work more freely in taking impressions and fitting the appliance. Second, the actual increase in muscle activity that can be developed will improve the chances of using the appliance efficiently. Third, during the training the speech therapist is constantly studying the general configuration and the activity of the structures and thus develops many ideas concerning the shape and the positioning of the speech bulb.

(9) One of the best ways of giving the cleft palate person an objective rather than an emotional attitude toward his problems, as well as a real insight into the objectives of his training, is to let him observe normal palates and compare them with operated palates and appliances.

(10) It is a mistake to think all children, particularly adolescents, are going to accept an appliance gratefully. Even when the changes in speech and appearance are dramatic, some persons cannot accept them. They are much aware of being "altered" and the difference, even when it is apparently for the better, makes them feel self-conscious with their friends. Often they seem quite unable to accept the sensation of a bulk of material that fills and changes the whole oral and pharyngeal area. With most children probably too little time is spent in explaining what is to be done and in preparing them for the changes.

What Anyone Can Do

Clearly, the remedial treatment of cleft palate persons requires a therapist of specialized background and experience; yet, as previously observed, many non-specialists have to deal with cleft palate persons in some way. Most speech teachers, no matter what their major interests, want to help handicapped persons. Perhaps this discussion can help to channel the assistance.

When a teacher is confronted by any special problem he may be so acutely aware of the unique services he cannot give that he forgets what he can do. For example, the teacher who has a hard-of-hearing child in his room may feel frustrated because he cannot give the child a hearing aid; the teacher may forget the more important things he can do for the child: he can make the child a respected and wanted member of the group; and he can teach him to read. The following suggestions that any mature person may follow in dealing with a cleft palate child lack the dramatic frame of the clinic, but they may be more helpful than anything a clinic can do:

(1) If a child with a cleft palate is withdrawing from the group, help to make some place for him in the available activities.

(2) In drawing a cleft palate child into any activity, be sure not to force him into a position of prominence that he is not prepared to use, but bring him in gradually in a modest way. To give a child opportunities that are out of proportion to his abilities and needs is a disservice to him.

(3) Doubtless all cleft palate persons have personal problems as other people do; possibly their problems are more acute. Knowing what some of the difficulties might be does not give the therapist license to expose them in conversation. One must respect the privacy of any individual who chooses not to discuss his affairs; at the same time, however, a mature teacher can establish a permissive atmosphere that allows a pupil to talk if he wishes. A teacher should seek help if serious problems emerge, but will himself give practical help in immediate crises. Having the friendly interest of a mature adult is a useful ego support.

(4) Personal appearance is not related solely to a scarred lip. Dress, grooming, cosmetics, and other aspects are important. Cleft palate children can look well and should be encouraged to do so.

(5) Ordinarily the services important to a cleft palate child extend through his entire growth period. Sometimes a child loses contact with his medical adviser and the parents may assume that everything has been done that can be done, whereas only those things were done that could be accomplished at a certain age. Assuming an active role in referring a child can be a touchy problem because parents and children sometimes solve their problems by forgetting them. They may resent anyone's bringing up unpleasant subjects. Ordinarily, the possibility of additional treatment should be explored by the school nurse or other health officers. A teacher cannot make a positive recommendation, but she can often raise a question tactfully with a nurse or parent and possibly thus initiate further assistance for a youngster who is being overlooked. A review of case history should be made by a specialist or at a cleft palate center rather than by the family physician; but such a suggestion must be made tactfully so as not to give offense.

(6) Unfortunately many families and dentists who observe the displaced teeth in cleft palate cases conclude too early that there is not much point in preserving the teeth; they believe a full denture will have to be used later anyway. As was explained above, the subject's own teeth, however irregular, can serve as the essential anchor for the prosthetic devices. To provide stable speech appliances for persons who have lost their teeth is often impossible. Urging regular dental care and good oral hygiene is an important service to the cleft palate child.

(7) Even though in many states facilities for good habilitation are available to families of low economic level at no cost, some people, because of personal, financial, or family reasons, cannot have the help they need immediately. Providing information on what can be done later is at least a good ego support. Without being wildly optimistic, one can be reassuring on the final outcome. Probably no handicap appears worse than a cleft palate in a newborn child; but no other problem can be dealt with so readily at such relatively small cost. With cooperation and insight on the part of all concerned the prospects for overcoming the handicapping aspects of the deformity are promising.

THE CURRENT STATUS OF EDUCATIONAL TELEVISION

Walter B. Emery

ON April 14, 1952, the historic Sixth Report and Order issued by the Federal Communications Commission lifted the freeze on television and adopted a table of assignments providing for nationwide television service. This table added 70 Ultra High Frequency channels between 470 and 890 megacycles to the 12 Very High Frequency channels between 54 and 216 megacycles already in use. This makes possible the establishment of 2,053 television stations in 1291 communities throughout the country.

Of the total number of assignments 242, or about 12 per cent were reserved for education; each state is to receive one or more assignments. If the opportunities offered by these reservations are fully realized, most of the people of the country will be within the listening and viewing range of at least one of these educational stations.

Commercial interests cannot apply for these reserved channels. They are available only to non-profit non-commercial educational organizations able to show that the stations will be used primarily to serve the educational needs of the community. Public and private schools, colleges, universities, and other educational groups thus have a challenging opportunity to develop resources that may well have greater impact upon the world than did the printing press.

Mr. Emery (B.A., Oklahoma Baptist University, 1929; LL.B., Oklahoma, 1934; Ph.D., Wisconsin, 1939) concluded nine years of service with the Federal Communications Commission before he resigned in 1952 to become Legal and Educational Consultant to the Joint Committee on Educational Television. As an educator he has served appointments at the University of Oklahoma, the University of Wisconsin, and Ohio State University. As an attorney, he is licensed to practice before the District of Columbia Courts and the United States Supreme Court.

Education Supported the Reservations

The obtaining of these educational reservations was the result of great effort. In September, 1948, the Federal Communications Commission imposed a freeze upon all new television construction in order that a thorough study could be made of the then existing table of assignments and a more efficient plan for nation-wide service could be worked out. Long and exhaustive hearings were conducted by the Commission. Some 76 witnesses testified on the issue whether channels should be reserved for the exclusive use of educational institutions. Five of these witnesses opposed the reservations on the grounds that, for financial and other reasons, educators would probably not be able to use the channels, and that commercial broadcasters could provide sufficient time to meet educational needs. The remaining 71 supported the reservations, presented evidence of the need for educational television stations, and demonstrated the uses of television in both in-school and out-of-school education. They showed that educational organizations need more time than commercial interests to make plans and establish stations. A total of 838 colleges, universities, state boards of education, school systems, and public service agencies submitted written statements urging the Commission to make the reservations. Numerous distinguished

professors pointed out how television could be used to extend the services of educational institutions in the sciences, arts, humanities, vocational fields, and other important areas of learning. Mayors, parent-teacher groups, chambers of commerce, libraries, art associations, newspapers, civic groups, municipal boards, clergymen, prominent members of the United States Senate and House of Representatives of both major political parties, and others either testified or submitted written statements in behalf of these educational assignments.

Organized education gave magnificent support to the reservations. The American Council on Education, the Association for Education by Radio-Television, the Association of Land Grant Colleges and Universities, the National Association of Educational Broadcasters, the National Association of State Universities, the National Council of Chief State School Officers, the National Education Association of the United States—these and many other national educational groups representing literally thousands of educational institutions, school systems, school administrators, teachers, and other educators, joined in the crusade. Perhaps in no other cause have American education and its supporters demonstrated such unity of purpose and solidarity of action.

The Support of Public Opinion

Back of all these remarkable joint efforts was the powerful force of public opinion. A compelling aspect of the campaign was the fact that it expressed the long and deep-felt wants of the American people. Since the very beginning of public broadcasting, Americans have shown increasing concern that the airways be utilized more effectively to serve the cultural and educational needs of the nation. During the twenties public agitation for governmental regulation of radio stemmed in no small degree from the general feeling that educational potentialities were not being adequately realized. In 1932 the Senate gave expression to the "growing dissatisfaction" and directed the Federal Radio Commission to inquire into and report on such questions as:

> Since education is a public service paid for by the taxes of the people and therefore the people have a right to have complete control of all the facilities of public education, what recognition has the Commission given to the applications of public educational institutions? To what extent are commercial stations allowing free use of their facilities for broadcasting programs for use in schools and public institutions?

When Congress was considering the adoption of legislation establishing the Federal Communications Commission, many citizens urged that Congress require by law that broadcast stations set aside substantial portions of their time to be used by educational institutions and other non-profit organizations. As a result, in the Communications Act of 1934 Congress directed the FCC to make a study of the proposal and report its findings. Hearings were conducted. Prominent educators[1] and representatives of such organizations as the National Committee on Education by Radio, the American Federation of Labor, the Women's National Radio Committee, the Farmer's Union, and numerous educational and religious institutions testified concerning the value of broadcasting to the educational and cultural life of our people.

On the basis of the testimony, the Commission concluded that at the time

[1] Among the educators who testified was Dr. Henry L. Ewbank, Professor of Speech and Chairman of the Committee on Radio and Television at the University of Wisconsin. At the time of his testimony, Dr. Ewbank had recently served as president of the Speech Association of America.

legislation allocating fixed percentages of radio broadcasting facilities to educational and other specific types of nonprofit organizations seemed to be unnecessary; the good faith and cooperation of the broadcasters would be sufficient to serve the educational needs of the country. The Commission further declared its firm intention "to assist nonprofit organizations to obtain the fullest opportunities for expression."

Against this historical background and further expressions of public opinion in the FCC general allocation hearings in 1945, that Commission assigned 20 FM channels for the exclusive use of educators. The tremendous public interest in the use of television for educational purposes that followed found effective expression in the TV hearings and resulted in the reservation of 242 channels for education.

Progress During Past Year

Developments during the past year have fully vindicated the action of the Commission. As of this writing, 22 applications for permits to build stations on these channels have been filed with the Commission. These applications have come from educational organizations and institutions in Albany, Buffalo, Binghamton, Ithaca, New York City, Rochester, Syracuse, and Utica, New York; Los Angeles and San Francisco, California; Bridgeport, Hartford, and Norwich, Connecticut; Washington, D. C.; Miami, Florida; Manhattan, Kansas; New Brunswick, New Jersey; Houston, Texas; Milwaukee, Wisconsin; St. Louis, Missouri; Oklahoma City, Oklahoma; Atlanta, Georgia; and Columbus, Ohio. Also six applications for commercial channels have been filed by the University of Notre Dame, Loyola University, Michigan State College, University of Missouri, Cornell University, and Port Arthur College. A total of 14 construction permits have been granted to educational interests.

Since the Commission started receiving applications for new TV stations less than eight months ago, and since, as the Commission pointed out in its Sixth Report and Order, "the great mass of educational institutions must move more slowly and overcome hurdles not present for commercial broadcasters," the response may be considered good. But at this early date progress cannot be judged solely by the number of applications filed. The more accurate measure is to be found in the number of communities and states that are assiduously making plans and marshalling their resources to use the reserved channels. Progress of this sort has been remarkable and should be delineated.

In April of last year, only one week after the Commission issued its Sixth Report and Order, more than one hundred national leaders in the fields of education, industry, and government met at Pennsylvania State College to consider the educational potentialities of the reserved channels and determine broad policies for their use. The meeting was held under the auspices of the American Council on Education; a complete report of the proceedings has recently been published by the Council in a book, *A Television Policy for Education*.

An Advisory Committee of distinguished educational leaders, headed by Dr. Milton S. Eisenhower, President of Pennsylvania State College, planned the Institute and selected participants important in the various fields they represented. The information and expert opinion assembled and the enthusiasm generated at this institute served as a stimulus for state and local meetings of educators in other parts of the country.

On June 3 and 4, President Gordon Gray of the University of North Carolina, who had taken a prominent part in the conference at Pennsylvania State College, invited more than one hundred leaders of educational institutions in North Carolina to meet in Chapel Hill and consider ways and means to extend educational television to the people of the state, with particular reference to the eight channels reserved for North Carolina. The intelligent planning and research resulted in a wave of enthusiasm for educational television in the state; recently the Governor appointed a state commission to deal with financial and other problems of station construction and operation.

On July 29 a state-wide meeting similar to the North Carolina Conference was held in Oklahoma under the auspices of the State Legislative Council and the State Regents for Higher Education; it was attended by more than a hundred educators and other persons interested in education. The movement for educational television in Oklahoma has attracted widespread public support, including that of newspapers, business interests, and welfare organizations. Plans have now reached the stage of actual work on applications, and one application for the channel in Oklahoma City has been filed with the Federal Communications Commission.

During the week of August 18-23, 1952, Iowa State College conducted a television workshop. More than fifty outstanding educators in the field of educational broadcasting from all parts of the country were invited to participate. The facilities of WOI-TV at the college were used, and the problems of financing, constructing, managing, and programming an educational television station were considered. Many of those who participated are actively engaged in plans for TV stations in their own schools and communities and will be the actual operators of these stations once they are established.

Recognizing the importance of educational television to the present and future welfare of Iowa citizens, Governor William S. Beardsley called a conference of leading Iowans for December 16, 1952, to consider the subject. The State Department of Public Instruction and the State Board of Education cooperated in planning and conducting the conference.

On November 12 and 13, 1952, an educational television institute was held at Union College in Schenectady, New York, under the auspices of the Association of Colleges and Universities of the State of New York. College presidents and faculty representatives from member institutions of the state association attended the institute to observe demonstrations of educational television program production and to hear discussions of various aspects of educational television by representatives of the Joint Committee on Educational Television, the state commissioner of education, the chancellor of the Board of Regents, and other prominent spokesmen.

One of the more important state meetings was held in Hershey, Pennsylvania, on November 19 and 20, 1952. Called by the Joint Committee on Educational Television for Pennsylvania, it was the culmination of three months of careful planning, including the study of the major problems of providing educational television to the state. Governor Fine made the keynote address at this meeting and appointed a state committee to make further studies and formulate recommendations and legislation to insure that the four channels reserved for education in Pennsylvania will be used. In his endorsement of this step he

cautioned that educators and others "would be guilty of gross neglect of public trust if we, because of indifference, preoccupation, procrastination, or ignorance, fail to take appropriate action to develop this instrument for educational and cultural purposes."

More than 150 persons attended the Utah Conference on Educational Television at Salt Lake City on October 8 of last year. Reports since that meeting indicate continuing progress toward activating the educational channels in Utah, particularly channel seven in Salt Lake City. A state television commission of 17 members has been endeavoring to obtain funds for stations.

The outlook in the state of Washington is bright. Basic plans for a state-wide educational TV network have been worked out. In Seattle on November 22, 1952, an all-day conference was attended by about 150 educators and other citizens; the immediate outcome was the formation of the Washington Citizens' Committee for Educational Television. This group is moving forward with a definite program to awaken public interest in the ten channels available.

Texas received a total of 18 educational channels—more than any other state. On December 9 and 10, 1952, the University of Texas sponsored a two-day conference to which 1,200 public school and higher education officials were invited. Plans have been made to file an application for channel thirty in Austin, and the interest of other cities is being aroused.

The largest and perhaps the most significant state meeting was held in California on December 15 and 16, 1952. About 2,500 persons, representing all educational interests and levels, participated at the invitation of Governor Warren. Careful and intelligent planning preceded this conference. Each delegate was given background materials on educational television compiled in one of the finest and most complete brochures yet prepared on the subject. Governor Warren's opening speech was a stirring challenge:

> By participating in the conference, you have accepted a significant responsibility. Science has placed at the disposal of the people a device the educational potentialities of which appear to be tremendous. It may be that we are coming to grips with the richest opportunity in history to make available to every person all the cultural resources that have been painstakingly formed and assembled throughout the centuries. If such is the case, then the manner in which our generation uses such an opportunity—for ourselves and for those who will follow us—can be a measure of whether we are worthy of being the spiritual heirs of Jefferson, who regarded education as "the resource most to be relied upon for ameliorating the condition, promoting the virtue, and advancing the happiness of man."

New York was one of the first states to take an interest in educational television. As pointed out above, ten applications have been filed for stations there and seven have already been granted. Governor Dewey appointed a state commission to conduct studies and make recommendations to the state legislature regarding educational television. This commission recently held hearings in which many leading educators and other citizens testified. Although some opposition was heard, a large part of the testimony urged the Commission to recommend favorable action to the legislature. The Governor's Commission has made a report unfavorable to the plan proposed by the Board of Regents of the State of New York, but the tremendous interest being shown in educational television in that state and the resources available suggest that the channels will be activated.

A nine-member committee composed of leading educators appointed by the Minnesota Citizens Committee for Edu-

rial materials to good advantage; it is recognized as one of the best. "Exploring the Fine Arts," a series planned for upper elementary and secondary pupils, features musicians from the Philadelphia Orchestra, authors, sculptors from the Pennsylvania Academy of Fine Arts, portrait painters, and film producers; it is another successful series. "How's Your Social I.Q.?" deals with the manners, morals, and social behavior of teenagers; "Fit as a Fiddle" covers such topics as nutrition, posture, and first aid; "Science is Fun" presents scientists from the Franklin Institute, the Academy of Natural Sciences, and Temple University; "Democracy at Work" is concerned with various aspects of community life; and "The World at Your Door" is designed to bring pupils information about boys and girls in other lands. These and other programs sponsored by the Philadelphia schools have attracted widespread attention.

WOI-TV, licensed to Iowa State College, is the only television station now owned and operated by an educational institution. Since it does not operate on a channel reserved exclusively for education, some of its programs are commercially sponsored. Numerous programs carried by this station are designed to aid classroom instruction. For example, "Adventures in Art" is a series of classroom demonstrations conducted by art specialists. Designed for elementary grades, it is produced jointly by Iowa State College and the State Department of Public Instruction. "Guide Posts" and "We'd Like to Know" provide personal guidance to high school students; "Music Time" presents instrumental soloists, and "Let's Explore Science" features master teachers. All of these programs are being effectively used by elementary and secondary schools in the coverage area of WOI-TV.

Programs featuring music, science, and foreign languages have been sponsored by the public schools and carried by commercial stations in the District of Columbia. The University of Georgia does a series called "Our World Today." The Minneapolis Public Schools presented a series called "Video School" during the spring of 1952. These programs were designed specifically for in-school viewing.

In April, 1952, Montclair State Teachers College presented a full school-day of UHF classroom television programs. Thirteen public schools in Montclair and Bloomfield, New Jersey, picked up the programs and fitted them into the regular class schedules. The programs were produced by faculty and students at the Teachers College, relayed to DuMont's experimental UHF station (channel 54) in New York, and there transmitted to receivers set up in classrooms. Four hundred elementary, junior and senior high school students watched these programs. The complete schedule of telecasts for the day was as follows:

8:50- 9:20	Third Grade Program ... "We Visit Our Town"
9:35-10:05	Upper Elementary and High School Program ... "Focus on Current Events"
10:25-10:55	Upper Elementary Program ... "Spanish for Children"
11:00-11:30	Junior High School Program ... "Music Appreciation"
11:45-12:15	High School Program ... "How Maps are Made"
12:30- 1:00	Upper Elementary and High School Program ... "A College TV StudioTour"
1:45- 2:15	Junior and Senior High School Program ... "Bloomfield High School Club Program"
2:50- 3:20	Junior and Senior High School Camera Clubs ... "Elementary Photography"

A report on this experimental project, *Educational Television Moves Forward*, prepared by Laurence H. Conrad, Chairman of the Committee in charge was published July, 1952. The following findings were listed:

1. Television can make a valuable contribution to classroom teaching, supplementing the work of the teacher.
2. The television program is most effective when it brings to the classroom experiences, materials, or demonstrations that are not readily available to the classroom teacher.
3. The teacher, demonstrator, guide, or other resource person who appears on the screen must possess enthusiasm, a knowledge of the principles of teaching and special qualities of voice and manner, if the lesson is to succeed.
4. Technical quality is nowhere near so important in educational television as in commercial television. If the content is absorbing, students are quiet, they pay attention, they learn.
5. A television center and community schools can cooperate effectively to produce good educational results. Teachers should be the planners; and elements representing many sides of the community can work with them in programming education.
6. Programs should be limited—should not include too much material. The purpose is not to overwhelm the students, as with a dramatic spectacle, but to teach something distinctive enough to be remembered.
7. Some preparation before classroom reception is always desirable. Those lessons are received best which do not interrupt the continuity of school, but which augment and supplement what is being taught.
8. Television has great value in vitalizing subject-matter, in stimulating student interest and activity, and in broadening students' backgrounds.
9. The 20-30 minute program fits into most school schedules and leaves proper discussion time before the end of the period. It is by means of the discussion that the educational values are activated.
10. Production of effective educational programs is practicable by workshop groups made up of college students. They can take part in planning and programming; they can write the scripts; and they can put the educational units on the screen.

Recently most of the public schools in Baltimore were closed because of a strike of custodial workers. During this period television and radio stations in the city gave over their facilities during the morning hours, and classes were conducted by broadcasting facilities with children listening and viewing in the homes. Although no final evaluation of the project has yet been made, the initial response of those who had charge of the broadcasts was favorable. An evaluation committee now gathering data for an objective study of the project plans to publish its findings in the spring.

Educators have acquired considerable experience in televising over commercial stations programs designed for out-of-school viewing for both children and adults. Western Reserve University, for example, presents programs in literature, psychology, physical geography, economics, and music appreciation. These programs are offered as regular courses and may be taken for credit by payment of a registration fee and by passing a final examination given by the University.

Professors Elcroy L. Stromberg, Richard Wallen, and Peter Hampton of the Western Reserve Psychology Department have taught a course in psychology broadcast on Mondays, Wednesdays, and Fridays from 9:00 to 9:30 a.m. As many as 763 students have enrolled; 70 per cent of those enrolling complete the course. According to Professor Stromberg, the median score on the final examination for those taking the video course is higher than that of the students taking the course regularly on the campus.

An outstanding program in adult education is the University of Michigan Television Hour telecast over station WWJ-TV in Detroit each Sunday afternoon from one to two o'clock. During

the spring of 1952, WJIM-TV in Lansing and WKZO-TV in Kalamazoo also carried the program. A small registration fee for reading materials is charged for those who wish them. Registrants who pass a final examination are given certificates of participation by the university extension service. During the first year, this program, which included six telecourses, had 2,366 registrations.[3] For the second year, 3,847 registrations were received. About half of the persons enrolled in these courses were over forty years of age.

Telecourse offerings for the year 1951-1952 by the University of Michigan were as follows:

Man in His World: Human Behavior (15-week course)

Conducted by Wilbert J. McKeachie, Assistant Professor of Psychology. This course covered the basic principles of psychology as well as the subjects of personality development, special abilities, memory and thinking, motivation and basic drives. The course was supplemented with dramatic examples from life showing the elements of human behavior.

Democracy in Action: Parliamentary Procedures (7-week course)

Conducted by Winton H. Beaven, Assistant Professor of Speech. This course was based on the precept that parliamentary procedure is the cornerstone of democratic group action and that knowledge of how to use it is important to anyone who is a member of an organization. Emphasis was placed upon the efficient handling of committees and club business meetings. Parliamentary procedure was also examined on a national and international level, stressing the importance of democratic functioning in group organizations.

Understanding the Child: Growth and Development at Home and School (7-week course)

This course was under the supervision of Professor Willard C. Olson, Dean of the School of Education. The course covered such phases as measurement of growth; physical, emotional, social and mental areas; human relations in the classroom, how children grow, hazards, and various other developments of the child both at home and in the school.

Democracy in Action: Political Parties (15-week course)

The instructor for this course was Samuel J. Eldersveld, Associate Professor of Political Science. Professor Eldersveld analyzed the function of political parties in our democratic form of government. Both major parties were scrutinized from their grass roots beginnings to the present function in national elections. Nominations, political campaigns and the relation of political parties to the government were discussed. The lectures were supplemented with the appearance of party workers on the city, state and national level.

Understanding Numbers: Their History and Use (7-week course)

The instructor for this course was Dr. Phillip S. Jones, Assistant Professor of Mathematics. The primary aim of the course was to increase the understanding and utilization of numbers; also, history, nature and uses of numbers; and, to stimulate interest in numbers by showing students how to have fun with them. Professor Jones also demonstrated the functions of the abacus, Napier's bones, slide rules, calculators, and other devices used in computation.

Exploring the Universe: The Solar System (7-week course)

Conducted by Prof. Leo Goldberg, Chairman of the Department of Astronomy and director of the University Observatory. Dr. Goldberg included in his weekly programs, a discussion of the whole universe and the place of the sun; the composition of the solar system; individual objects and planets; and the physical conditions of the solar system. Dr. Goldberg was assisted by guest instructors from the University's Astronomy Department.

Michigan State College has recently received a construction permit for a station at East Lansing. The station will operate on a commercial channel, but the programs will be non-commercial. Michigan State College has done a great deal of experimentation in educational television; for a number of years it has been producing educational television programs on its closed circuit facilities. So far, the programs have not been projected beyond the campus, but many of the video recordings have been used by commercial stations in the Detroit area. The television operations at Michigan

[3] See report of the Television Office, the University of Michigan, August 11, 1952.

State are supervised by a committee; all departments of the college cooperate in the production of programs.

No single article could give a detailed account of all the educational television programs which have been and are being presented by educational institutions; furthermore, the number is rapidly increasing. The following partial list is suggestive of the types generally being presented by educators over commercial stations:

Los Angeles Public Schools	"Know Your Schools"
University of Southern California	"Child Psychology"
California Academy of Sciences	"Science in Action"
University of Georgia	"Our World Today"
Johns Hopkins University	"Johns Hopkins Science Review"
Boston Museum of Science	"The Living Wonders"
Minneapolis Public Schools	"Video School"
Western Reserve University	"University Circle"
Philadelphia Colleges and Universities	"University of the Air"
Oklahoma University	"University of the Air"

Television Courses and Workshops

The growing importance of educational television is attested by the recent increase in the number of television courses and workshops conducted by colleges and universities throughout the country. According to the 1952-53 *Directory of College Courses in Radio and Television* published by the U. S. Office of Education, 136 institutions are offering courses in television; this figure represents a substantial increase over the 88 reported by the directory two years ago. Thirty-seven institutions reported television workshops and 84 colleges not included in the directory are participating in television programming in their states and communities.

The Directory also shows 68 institutions of higher learning offering radio and television majors leading to undergraduate and graduate degrees. In all these curricula leading to degrees in broadcasting, including television, courses in speech and drama are required; in 12 institutions the degrees are designated as in speech or drama.

Costs of Educational Stations

As Arthur Hungerford, Jr., Engineering Consultant for the Joint Committee on Educational Television, has pointed out, television stations may vary in costs from $100,000 up to $1,000,000 and more, depending on the size and type of operation. He has outlined estimated costs for minimum, medium, and large operations. The minimum construction costs are estimated in the neighborhood of $265,000 with items of expenditure as follows:

Transmitter facilities	$125,000
Film facilities	14,000
Studio facilities	93,000
Recording facilities	33,000
Total	$265,000

This estimate for minimum operation includes video recording and film processing equipment which are considered important in an educational program, since they make possible the interchange of productions among educational stations and provide greater variety of programming at considerably reduced costs.

Of course it is possible to construct an educational television station and get it on the air for less than the figure quoted above if less equipment is used. In fact, as of February 19, a study of the 233 construction permits granted by the FCC for commercial TV stations showed that 75 of the applicants estimated their construction costs to be less than $200,000. Of these, 26 estimated costs to be less than $150,000, twelve less than $125,000, and three as low as $85,000. Some of these lower estimates are based

upon the applicant's ability to use some of his existing radio facilities.

The medium installation costs estimated by Mr. Hungerford run close to $400,000. This figure includes a mobile unit and microwave link with additional cameras to televise events such as football games, school parades, etc. It also provides for additional studio space and more elaborate equipment for producing and showing motion pictures.

Although few educational institutions are expected to have in the near future the larger stations estimated to cost more than a million dollars, some educators are thinking in terms of the ultimate achievement of these operations. They will simply add more studio space and facilities, with better audio and lighting equipment. Further additions would include extra cameras, projectors, mobile units, and an amplifier to boost transmitter power to the maximum peak allowed. Numerous other items of equipment could be installed to provide for this larger plan of operation.

Estimates for operating educational television stations range all the way from $100,000 to $250,000 a year, the cost depending on the size of the station and staff. Mr. Hungerford has estimated the annual operating costs of a basic educational station as follows:

Transmitter (operation and staff)	$27,500
Studio Staff	42,100
Management and supporting staff	63,100
Video recording (staff)	7,000
Video recording (film and materials)	20,000
Program costs	60,000
Total	$219,700

Amortization costs would bring the total annual operating costs near $250,000.

Educational television stations are not required to operate on any minimum time schedule. Students can be trained quickly to help operate stations. Many educational programs can be produced at low cost if the director uses ingenuity and imagination. These factors of economy in some instances may well cut operating costs below the figures quoted above.

Methods of Financing

How are educational television stations to be financed? The FCC rules provide that stations licensed on channels reserved for education must operate non-commercially on a non-profit basis. They will not be permitted to sell time, but may accept programs produced by others so long as the only consideration received by the station is the cost of production.

The FCC has set up no particular formula for financing educational TV stations but has suggested that educational institutions may rely upon varied resources. Regarding financial planning proposed by educational organizations in applications already filed with the FCC, and those to be filed in the near future, the pattern varies. Some private and public schools and institutions of higher learning are expected to be able to allocate funds from their regular budgets to take care of costs. In some instances, state legislatures will be requested to supply all funds for costs of construction and operation. In others, foundations are being relied upon; substantial help may come from private capital and public subscription. In some situations several sources are being tapped, as for example in St. Louis, where the public and private schools and universities, private capital, and a foundation will share the costs.

Closed Circuit Operations

A number of institutions already have closed circuit television operations. These installations include studios, equipment for the production of pro-

grams, transmitting lines, and receivers. The programs are carried over wires to classrooms where they are received and viewed by limited groups and are not transmitted through the ether to the general public. Institutions employing such facilities to train students and faculty members are Syracuse University, Michigan State College, University of Michigan, University of Southern California, University of Illinois, and the University of Wisconsin.

The costs of these closed circuit operations range from $50,000 to $150,000, depending upon how elaborate the equipment may be. Institutions with limited financial resources might well first establish such an operation and later, as additional money becomes available, make plans to file applications to construct complete television stations.

The Outlook for UHF

As mentioned above, the Federal Communications Commission added 70 Ultra High Frequency (UHF) channels to the twelve Very High Frequency (VHF) channels already in use. Of the 242 channels reserved for education, 80 are VHF and 162 are UHF. Inasmuch as most of the television receivers now in the hands of the public cannot, without conversion, receive UHF telecasts, some have questioned the wisdom of building UHF stations. Any fears along this line should be dispelled by the fact that already the FCC has granted close to 200 construction permits for UHF stations, as against less than a hundred for VHF. With the possible exception of a few metropolitan areas already saturated with VHF channels, most localities show an increasing interest in and growing demand for UHF facilities. As Telford Taylor, counsel for the Joint Committee on Educational Television, recently said in his statement to the Temporary State Commission of New York on the Use of Television for Educational Purposes:

> Technical advance always requires some readjustments, and the fact that the educational telecasts will be in the ultra-high frequency band, will, no doubt, diminish the potential audience in the early stages. But this is a problem which the educational television stations will meet, not alone, but in company with many new commercial television stations. . . . The commercial telecasters are giving every evidence of confidence in ultra-high frequency television, and there is no reason why this confidence should not be shared in the educational field.

Subscription Television

Subscription television as a promising means for educational television has many advocates. This system would make possible the reception of television programs by means of coded or scrambled broadcast signals which must be unscrambled in the viewer's receiving set. A great deal of consideration has been given to this type of "box-office pay-as-you-see" television. On February 25, 1952, the Zenith Radio Corporation requested the FCC to authorize subscription television as a new public service, but as yet the Commission has not established any rules providing for this type of service.

The Role of the Speech Educator in Educational Television

Professor Stromberg, who has been highly successful with his television lectures in Cleveland, has stated that effective television teaching requires dramatic and speaking ability and stresses the importance of speech training for those preparing to work in this field. Any well-rounded training program for students in television must include adequate speech and dramatic training; as commercial and educational TV expand, new demands must be made upon speech departments for instruction.

If the present trend of public interest and support continues, most, if not all, the 242 TV channels reserved for education may eventually be activated. Obviously this prospect offers to speech students and faculties a new challenge for the production of programs designed to capture and hold mass audiences. The program schedule of an educational television station should include, for example, discussions and debates dealing with subjects of public interest; lectures and demonstrations in the field of speech correction, and dramatic performances of various kinds. These are only a few; numerous other types of speech programs could be mentioned. The success of educational television stations will depend in no small degree upon the part speech educators take in the planning of program schedules, upon their actual participation in programs, and upon the help they can give others to acquire communication skills for video performances.

The Urgency for Action

That educators make plans as speedily as possible to use the TV channels assigned is a matter of some urgency. The Federal Communications Commission has provided in its Sixth Report and Order that after June 2 of this year anyone may petition the Commission to remove the reservations and make them available to commercial interests. No one can be certain at this time what attitude the Commission may take if such petitions are filed; the Commission will be guided at that time by what it considers to be the public interest. The best protection of a channel is the actual filing of a good application showing ability and readiness to construct and operate a station. Short of this, educational organizations should be prepared to show evidence of intention to apply for stations and of constructive plans made and steps taken to carry out this intention.

Although this legal provision makes prompt action urgent, an even more important consideration makes it imperative. As Arthur S. Adams, president of the American Council on Education, has indicated, when many social, economic, and political problems beset the world, the need for greater human understanding is crucial:

> It is our firm belief, so clearly enunciated by Thomas Jefferson, that at the very basis of democracy is the fact that the judgment of the people may be trusted if they are informed, if they have understanding of all the factors at work. Educational television gives us the means of communication which can help all of the people come to that sort of informed understanding. . . . Here is our opportunity to go to work to build those connections of understanding and support by which unity can be built into the forces of the free world and into the forces of our own country.

Here is stated the real challenge and urgency for action. Speech educators have a natural and logical interest in communication; they should utilize their resources in every way possible to meet this challenge promptly.

COMMENTARIES

FACULTY MEMBERS AND EDUCATIONAL TELEVISION

* * * *

6. Faculty members assigned to work with the video medium should be assured of the importance of their jobs by added remuneration for their labors and by reduction of their academic loads.—Edward C. Lambert, "Educational Television in the United States," University of Missouri Bulletin, CIV, 21 (June 1, 1953), 11-12 (Journalism Series 130).

SCHOLARSHIP AND THE INTERPRETER

Wallace A. Bacon

FOR whatever cause, oral interpretation in our schools and colleges is undergoing what an eminent teacher of public speaking has lately called a renaissance. A positive part of the credit for this renewed (and in part new) activity must go to those men and women who have worked hard and constantly to define oral interpretation as we know it today. But it is far too early for teachers of interpretation to take much comfort in the ground already covered. We are still faced with a sharp, direct question: Are we qualified to interpret literature?

Because the question is blunt, one must be somewhat blunt in trying to answer it within the limits of a short statement. Although bluntness is easily mistaken for ill-will or cynicism, neither ill-will nor cynicism enters into the following remarks. On the contrary, joy in the challenge to oral interpretation is precisely the element which makes one willing to be blunt and to look bluntly at one's self and colleagues.

Are we, then, qualified to interpret literature? It is possible that we are not. Certainly we are not fully qualified, and an enormous amount of hard work remains for us to do.

The suggestion by one of our colleagues in last year's convention seminar in interpretation that our major disagreements in the field seem to be fewer and milder drew some outbursts of skepticism; but that comment was in many ways sound, and we may possibly have nursed our points of disagreement far beyond their time. We tend too often to let semantic difficulties blind us to our agreements—to let definitions stand in the way rather than help—to rule out, in advance, what we ought rather to test in experience. And sometimes in our attitudes towards departments of English and other departments of speech we seize on differences where we should build on similarities.

One difficulty that repeatedly trips us is our too-great ignorance of our own past history—that is, the history of oral interpretation. The principles which we sometimes think we are fighting out now for the first time are frequently those which have been posed and counterposed in varying terms for two thousand years. Some knowledge of those varying terms and those mutations of principle would help effectively to liberalize our thinking, to keep us from over-simplifying and over-stating concepts which have sometimes had more intelligent discussion in the past. To give one brief example, the whole question of overt bodily response—in the reader, the actor, and the public speaker—together with the development of attitudes into two schools which we have labelled the Natural and the Mechanical, can profitably be traced to the changing conceptions of authoritarianism which arose in England in the sixteenth and seventeenth centuries. With the new universal order suggested by the findings

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of Copernicus, with the coming of the doctrine of progress and the relativist position, both the poet and the rhetorician (including the literary critic) ceased to believe that the rules of the ancient writers were necessarily binding. A new awareness arose of man as an individual, as a creature produced by what was unique in his own environment and physical makeup. The poet began to take an interest in the uniqueness rather than the typicalness of experience, to write about himself in love rather than about the sensations common to all men in love. Meanwhile, the rhetorician and others interested in gesture as a part of speech began to examine their rules. In the old view gesture was a window through which one might see into the soul—a typical natural clue to passions within. But in the new view, also in the name of nature, overt response mirrored forth or shadowed forth the passions within. In one sense the two positions may seem to be the same—window and mirror both simply glass. But in another sense, the whole battle between the Ancients and the Moderns is being fought out in these two metaphors, and both the Natural and the Mechanical schools of overt response argue for being natural; one is interested in the typically natural, the other in the uniquely natural. Neither point of view is silly. Indeed, modern science is again much interested in the typicalness of gesture. If the Mechanical view at its worst leads to a lifeless classicism, the Natural school at its worst may also be said to lead to the excessively ego-centric romantic. Our new knowledge of myth and ritual, our new psychological explorations into the nature of overt response may bring us, as a matter of fact, to a much more sympathetic awareness of the intelligence operating behind Bulwer's catalogue of gestures, as Joseph's recent book[1] on Elizabethan acting examines that intelligence. I am not—I need scarcely add—advocating prescriptive gesture! I am trying to say, however, that useful as distinctions between Natural and Mechanical views may be in reference to such matters as the mechanics of voice production, as distinctions they are almost always too simple and too general to be helpful in discussions of overt response in the reading situation; and we have frequently been unfair to both positions in our discussions of them. In other words, we have not learned all we could from our knowledge of the causes for, and the growth of, the two attitudes. The relationships between organic responses within the individual and the processes of communication by which the reader, the material, and the audience are brought into conjunction are far more complex than any modern statement for oral interpretation has yet made clear.

But the knowledge of our own history is only part of the problem. Probably most of us would agree that the primary contribution of oral interpretation in our own day has been its insistence upon the oral reader's understanding of his material. This is not a new position, but the insistence upon it, and the degree of concern with analysis of literature, is new. Furthermore, it is right. But we have repeatedly been guilty of lopsidedness and naïveté in our attitudes towards literature. This is a long-standing failure on the part of oral interpreters. Plato and Plato's Socrates give us a picture of the ancient rhapsode Ion, a reader who dressed beautifully, read to great audiences in the religious festivals of Greece, moved his audiences to tears and to terrors, captivated them

[1] B. L. Joseph, *Elizabethan Acting* (Oxford University Press, 1951).

with the words of Homer—but who knew only Homer and could speak only of Homer. Socrates makes quite clear to us that no matter how adept Ion may have been with the *Iliad* and the *Odyssey*, he was not a good aesthetician and not a sound critic of poetry in general; and when Socrates offered Ion the choice between being thought dishonest and being thought inspired, Ion took refuge in inspiration, where he could not be held to account for his judgment.

We, too, if we are to look upon ourselves as interpreters of literature, must *know* literature—and not simply speak *as if* we knew it. More than a good heart and a free mind are necessary for speaking with knowledge of any great piece of literature.[2] The study of bare fact may "not appeal to the metaphysician, or to any of those who covet the glow that comes from brisk exercise in large empty spaces,"[3] but certainly common sense alone will not answer all our questions about the literature of the past. As that monumental study *Shakespeare's England* puts it, "while the *elements* of life remain unchanged (earth, air, fire, water—birth, marriage, death), the little things change enormously, and in their change serve as an index to the character of a man or of an age. Everything in one sense remains the same; but in another sense, everything is different."[4] For example, In the authorized translation of the Bible, produced in King James's reign, and in the Book of Daniel, the people are told to fall down and worship the golden image when they hear the sound of "the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of music." It might be thought that those are the instruments which were played in King Nebuchadnezzar's time. They are the music of Elizabethan England.[5]

As a matter of fact, common sense alone will not even answer all our questions about the literature of our own time.

We do not know enough *about* literature, as a profession. Furthermore, we do not know enough literature. Too often one gets the impression from teachers of oral interpretation that literature began in 1798 with the Preface to the *Lyrical Ballads* and ended in 1928 with Carl Sandburg's *Good Morning, America*. Too many of us are no better acquainted with literature today than we were at the beginning of our teaching careers. And yet we take as our province the interpretation of literature.

There are graduate students who speak with affectionate sadness of the teacher of interpretation who loved only Tennyson and Wordsworth. Without holding any grudge against Tennyson and Wordsworth, we can still realize that they are not the whole body of letters, and that they are not the whole appeal to our students. On the other hand, neither ought we to teach only contemporary literature. An educational institution owes its students some knowledge of their past; we are, among other things, the transmitters of tradition, and any society ignorant of its own traditions is to be pitied. We sometimes hear that students in courses in oral interpretation need to be given "alive" modern literature because we must take our students where we find them. Although no one would quarrel with the virtues of alive modern literature, the word *alive* may cover a multitude of sins, and some materials may be called alive only by the painful stretching of a metaphor. Furthermore, although it is perfectly sensible to take students where we find them (in literal fact, *there* they are), it

[2] See the statement of this position in Lily Bess Campbell's *Shakespeare's "Histories"* (the Huntington Library, San Marino, California, 1947), pp. 3ff.

[3] From the Preface to *Shakespeare's England*, 2 vols. (Oxford, 1917).

[4] *Ibid.*

[5] *Ibid.*

is also true that we must not leave them precisely where we find them if we can possibly improve their location.

But the tastes of those who are now teaching are not the only concern. More alarming is the lack of background of candidates who come to colleges and universities for work on advanced degrees—graduates who are only now beginning or preparing to teach. For example, not long ago I was asked to examine, and approve or deny, a petition from a young woman who was asking permission to begin her study for an M.A. in oral interpretation. Her courses included a heavy concentration in acting and voice and diction, some work in technical problems in theatre, one course in general oral interpretation, one course in dramatic interpretation—and a staggering lack of work in literature:[6] one period course in the drama, and one course in contemporary literature. Furthermore, she had had almost nothing in social science, almost nothing in the natural sciences. Her program was a heavily concentrated series of semi-professional courses—and for these she had been granted the degree of Bachelor of Fine Arts. Experience with such graduate students makes possible certain assumptions about her attitudes: She is not primarily interested in literature; she is interested in what she will call techniques and performance. When she is criticized for her lack of understanding of the literature which she reads in class, she will be likely to say, "But were there any *major* faults—were there any technical problems?"—by which she will mean pause, inflection, pitch, and so on. Obviously errors *will* occur in these techniques, but no amount of attention to pitch and inflection will fill the real void which is giving rise to many of her problems. Exclusive attention to the meaning of the literature will not do all—I do not for a moment believe that; but understanding of the material is, educationally, one of the major problems. We want to train the relatively few professional readers who come our way; we must also be interested in the liberalizing effect of literature upon the far greater number of students who are never to be professional readers.

In other words, we share with departments of English and those foreign language departments which go beyond the study of grammar and syntax the problem of educating students in literature. Many of us teach in departments of English. Our interests ought to be complementary rather than antithetical. This is not to advocate the excesses of historical scholarship, the excesses of image-counting and syllable-counting, the Freudian interpretation of Robert Frost's *Birches*, or the Germanic zeal for anatomizing barely-relevant analogues. But a great deal more of historical scholarship, considerably more knowledge of textual scholarship, and much more knowledge of the history and principles of literary criticism would not really damage the artist in us. Any kind of knowledge may be pursued badly; some methods of study are positively detrimental: a bad teacher may kill stone dead a student's response to literature, and even a good teacher may do harm if he loses sight of the end of his work in pursuing the means. But wisely acquired, a more extensive knowledge ought to extend our appreciation rather than limit it, to let us like more rather than fewer pieces of literature.

[6] Subsequently a request for admission to study for the Ph.D. in interpretation shows exactly *one* year's introductory course in English literature taken when the applicant was a college freshman several years ago. If one might be persuaded that the candidate had read a great deal on his own, there would be some comfort. But he almost certainly has not.

For example, it is painful to find a recent textbook on oral interpretation referring to seventeenth-century imagery as "tacked-on adornment," and to a familiar seventeenth-century lyric as "absurd" simply because its use of metaphor is not identical with Whitman's or Sandburg's. If modern historical scholarship has taught us anything in recent years, it has taught us that the Renaissance did not share our feeling about metaphor, and not only did not ask for, but would probably not have liked our modern economy in images, or our modern insistence on metaphor as the "sensuous apprehension of thought." Although some of the "new critics" (whatever that phrase means) have taught us much about the ways in which a literary text may be examined, others of them have carried to absurd lengths private conceptions of the function of imagery and of the organic nature of a poem. Sometimes we think of criticism from too rigidly limited a position in time. To dismiss the taste of two or three hundred years simply by virtue of its being different from our own is a presumption which more knowledge should eradicate. And indeed, to dismiss the particular lyric in question as absurd for its abundance of imagery would be to dismiss a great deal of Shakespeare, who is guilty (if that be guilt) of the same desire to amplify precisely to be more rather than less to the point. As Rosemond Tuve, in her examination of Elizabethan and metaphysical imagery, has said, "both Elizabethan and seventeenth-century poetry, or the complete work of any single poet in either time, bulges out on all sides if we try to force it into the narrow pattern defined by modern criteria."[7] Writing of imagery as the text in question does solidifies misconceptions rather than expands and liberalizes a student's awareness. Certainly a greater knowledge of poetic would help.

Another text argues for the reading of certain lines of Shakespeare by virtue of the punctuation and suggests that if Shakespeare had not wanted the lines read in a certain way he would not so have punctuated them. The truth is that we literally do not know what punctuation Shakespeare provided for the lines, if any. All modern Shakespearean texts are editors' texts, and the punctuation in a modern edition, having been supplied by subsequent editors, is again and again remote from the punctuation of the First Folio of 1623. Too often we accept our texts uncritically. A case may be made out for relying on the work of competent textual critics, but one ought not, then, to claim superior knowledge of the text.

And in more than one contemporary text, the student in the classroom is repelled by the metaphysical double-talk and the misty and imprecise psychology which stems from good intentions but is often decidedly contrary to contemporary opinion.

This judgment is not a wholesale condemnation of our texts in oral interpretation. As a matter of fact, the textbooks frequently speak out of considered opinions—and frequently out of very carefully considered opinions—whereas many teachers speak out of ill-weighed and tangential feelings about these matters. Whether we like it or not, in some of our classes we do have students who are much more sophisticated about recent science than we are, and our points of view must often seem to them untenable. These few examples typify the assumptions and attitudes of which we should beware. Many other examples

[7] Rosemond Tuve, *Elizabethan and Metaphysical Imagery* (University of Chicago Press, 1947), p. 7.

may be added to them both from books on interpretation and from statements made orally by teachers of interpretation. There is no particular point here in extending the list.

To return to our question: Are we qualified to interpret literature? Perhaps this is an argument for an ideal interpreter—I wish he might appear. I should like to see the interpreter equipped to hold his own as a scholar—and beyond his scholarship, capable of illuminating literature. Need exists for oral interpretation in the nursery school and the kindergarten (and we ought not to look down upon oral interpretation for those audiences), but there is need for interpreters on other levels. There is an *audience* for interpretation all the way to the top. But are there *interpreters* who have the right to read, as interpreters in the full sense of that word, all the way to the top? Probably there are not; not yet. But should there not be? Although programs need not be made up only of Dante and Homer and Milton, the need for a greater *range* of literature and a greater awareness of the problems impinging upon it is more urgent than we are ordinarily led to believe. Futhermore, the notion that knowledge is for the head and poetry is for the heart is founded upon a dichotomy which seems to me fatally unsound. A sound heart and an informed mind are necessary for any real achievement; the two operating together can sometimes work wonders.

COMMENTARIES

THE PRIDE OF PEDANTS

Soon as the prattling innocent shall reach
To the first use and rudiments of speech,
Even then by Helicon he ought to rove,
Even then the tuneful Nine should win his love
By just degrees.—But make his guide your choice
For his chaste phrase and elegance of voice,
That he at first successfully may teach
The methods, laws, and discipline of speech;
Lest the young charge, mistaking right and wrong,
With vicious habits prejudice his tongue,
Habits, whose subtle seeds may mock your art,
And spread their roots and poison through his heart.
Whence none shall move me to approve the wretch,
Who, wildly borne above the vulgar reach,
And big with vain pretences to impart
Vast shows of learning and a depth of art,
For sense the impertinence of terms affords,
An idle cant of formidable words,
The pride of pedants, the delight of fools,
The vile disgrace and lumber of the schools.
In vain the circling youths, a blooming throng,
Dwell on the eternal jargon of his tongue;
Deluded fools! The same is their mistake,
Who at the limpid stream their thirst may slake,
Yet choose the tainted waters of the lake.
Let no such pest approach the blooming care,
Deprave his style, and violate his ear;
But far, oh far, to some remoter place
Drive the vile wretch to teach a barbarous race!

—Marco Girolamo Vida, *De Arte Poetica*, Book I, translated by Christopher Pitt.

SHAKESPEARE "ALL OF A BREATH"

Robert Bruce Loper

IN St. George's Hall, London, in April, 1881, a young and unsuccessful English actor produced on a platform stage a complete version of the First Quarto of *Hamlet* without scenery or act divisions.[1] With this production, William Poel (who looked to Shaw like a "crushed tragedian")[2] took the first major step in the career of a prophet. He wanted to produce long-neglected Elizabethan plays in an Elizabethan manner;[3] most of all, he was determined to revolutionize Shakespeare in the theatre, to turn the scene-changers out of the Temple and restore texts which Irving and Tree were regularly mutilating to suit their elocutionary style and spectacular mountings. Poel was convinced, furthermore, that by banishing the scenery and adhering to the text as written, he would place the emphasis of Shakespearean drama where it belonged—on the actor and his voice.

Despite the trend toward simplicity, Poel's gospel in matters of staging has never been generally accepted by commercial producers of Shakespeare (Tree's rabbits no longer hop through the fairyland of *A Midsummer Night's Dream*, but last season's Shakespeare Memorial Theatre production of *As You Like It* featured boys with real slingshots and Sir Oliver Martext taking a backward-fall into a real pool of water); yet his insistence on continuity of action has become a commonplace of modern Shakespearean playing, although it was at the time, as Granville-Barker said, a ". . . ridiculous heresy."[4]

However salutary were the effects of Poel's reforms in setting, regard for the text, and stage movement upon such able pupils as Granville-Barker, W. Bridges-Adams, and Robert Atkins, the principle which has had the greatest influence is his theory of the speaking of Elizabethan blank verse. He believed that "emotions are more easily stirred by the voice than through the eyes,"[5] and that this voice must be natural and not declamatory. This revolutionary principle is as old as acting itself; actors of every age have been praised for their return to a "natural" method. What artificialities in the verse-speaking of Irving, Ainley, Tree, and Forbes-Robertson did Poel believe he was combating? And what method, old or new, did he propose to substitute? Merely getting rid of the "outward decorations and subordinate details" employed by the established actor-managers was not enough. If the actor was to be given back the

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[1] For contrasting reviews of this performance, see A. C. Sprague, "Shakespeare and William Poel," *UTQ*, XVII (October 1947), 29-30.

[2] Letter to Sir Barry Jackson, who on April 9, 1948, sent a circular letter to all artists known to have worked under Poel, asking for personal reminiscences. The answers are filed in manuscript at the Shakespeare Memorial Theatre Library, Stratford-upon-Avon.

[3] With a neglected Shakespeare play, *Measure for Measure*, Poel shocked the Stratford audience in 1908. The impressive list of his productions in 54 years of directing is catalogued by Alan Gomme, long his associate.

[4] Harley Granville-Barker, "Associating with Shakespeare," *The Shakespeare Association* (London, 1932), p. 15.

[5] William Poel, *Monthly Letters* (London, 1929), p. 95.

throne which Poel believed had been usurped by the scene-painter, if the "atmosphere of Elizabethan drama [was] created through the voice,"[6] the player must have the training to meet this demand on his resources.

As a teacher of verse-speech, Poel sought from his actors speed, spontaneity, and clarity. With Hamlet's advice to the players as his authority, he wrote: "The radical fault, then, of our speaking of Shakespeare's verse on the stage is due to the notion that because the accent of the verse comes at regular intervals, the emphasis must also come at regular intervals."[7] If such a rule were followed in everyday speech, he reasoned, conversation would be impossible. And if Shakespeare's actors got through the full text of a play in about two hours, "redundancy" of emphasis must have been avoided. To give vitality where he found rigidity, Poel taught the theory of the key word:

> Now in order to give to Shakespeare's poetry on the stage an impression of spontaneity it is necessary to bear in mind that when dramatic dialogue is written in verse there are more words put into a sentence than are needed to convey the actual thought that is uppermost in the speaker's mind. The actor, therefore, by means of modulation and inflection of voice, should arrest the attention of the listener by the accentuation of those words which convey the central idea or thought of the speech he is uttering, and should keep in the background the redundant words with which that thought is ornamented.[8]

When he was concentrating upon Shakespeare's words, the danger of "throwing away" large sections of his verse to emphasize the "key" words must have been evident to Poel, as well as the difficulty of determining what was the "redundant" and what was the essential Shakespeare. Whatever his misgivings, he was not deterred, although he hastened to add that the actor must make a thorough study of the interrelations of every speech in the play before he could determine the key words. The application of his theory to some passages in *Macbeth* is worth citing. When the witches obstruct Macbeth's path of march early in the play, Poel reproduces the "old" reading of Macbeth's line as:

> or *why*
> *Upon* this *blasted* heath you *stop* our *way*
> With such *prophetic* greeting?

The italicized words, he claimed, were delivered with equal emphasis, with perhaps double force on the word *blasted*. To Poel, this was not only dull, it was nonsensical. He argued that if the three words—*why*, *stop*, and *prophetic*—were "rapped out and heard distinctly," the audience would grasp the meaning completely.[9] Macbeth's soliloquy Poel partly plots as follows:

> That but this BLOW
> Might be the be-all and the end-all HERE,
> But HERE, upon this bank and shoal of time,
> We'd jump the life to COME.—But in these cases
> We still have judgment HERE: that we but teach
> BLOODY instructions, which, being taught, RETURN
> To plague the INVENTOR.

Only if these words were given full emphasis, and no others, would it be possible, Poel thought, "for the listener to identify the sense by the sound."[10] Taking violent issue with Mrs. Siddons' reading of "Give ME the daggers!" Poel argued that in moments of highest tension, speech is most direct. The reading should be, "GIVE me the daggers," since there was "nobody else to whom Macbeth could give them."[11]

He found it reasonable to assume that Shakespeare knew his key words might

[6] *Ibid.*, p. 95.
[7] *Ibid.*, p. 15-16.
[8] *Ibid.*, p. 14.
[9] *Ibid.*, p. 15.
[10] William Poel, *Shakespeare in the Theatre* (London, 1913), p. 57.
[11] *Ibid.*, p. 58.

well elude the actor in preparation and consequently provided clues to some of them by capitalizing the word or using dramatic punctuation, clues usually obliterated by the modern editor. He finds these clues in the Folio reading of *Cymbeline*: "There is not a man we meet but Frowns," and Hamlet's line, "But I have that Within which passeth show." He supports his theory with Macbeth's, "That but this blow might be the be-all and the end-all Here," pointing out that the compositor, not prepared for the dramatic capital, introduced a full-stop before *Here*.[12]

Once the key word is determined, with or without Shakespeare's help, the inflection or "voice-tune" must make the speech come alive. And Poel rode his hobby-horse of inflection unrelentingly. There were to be no long and weighty pauses; the pontifical and oracular were discarded. Instead, the key words were to have an exact upward or downward inflection, and the "ornament" was to be thrown away. He emphasized, however, that not a syllable was to be lost or slurred over, that every syllable must have a definite sound, whether it fitted modern pronunciation or not. Light is thrown on his passion for the exact intonation by Andrew Leigh, who recalls that the girl[13] playing Osric in the old Hamlet play *Fratricide Punished* (Poel's English stage-version of *Die Bestrafte Brüdermord*) was compelled to recite over and over again the five words the character says when handing over the poisoned cup: "Here is the warm beer." Poel would have no other reading than a rapid ascent of the scale on the first four words and a drop of "several semitones" on the word *beer*.[14] In his production of *The Bacchae* in 1908 (Lillah McCarthy as Dionysus and Esmé Percy as Pentheus), the chorus was required to read the lines, in Mrs. Ernest Thesiger's words, "bleating like goats, Me-e-e-ing on every word! If any one of us lapsed he stopped us and said 'No! No! I must have my TREMULO.'"[15] Cathleen Nesbitt found it "maddening . . . to rehearse one single *word* over and over again, till it sounded almost meaningless," but she found that when she came to incorporate the word into the speech, it had become flexible and "telling."[16] Through ferocious drilling, through "what seemed and sounded very unnatural means" to Speaight, who played Coriolanus in Poel's last Shakespeare production in 1931, Poel sought to achieve natural delivery of blank verse.[17]

Not only variety in the individual voice, but contrast among the voices in the ensemble was to Poel indispensable to proper casting. "Shakespeare," he said, "contrasts the voices of the speakers so as to get a sort of orchestral effect out of mere vocalisation."[18] Maintaining that the actor should follow the rules of speaking and not of singing, he nevertheless worked out in operatic form the ideal cast for *Twelfth Night:* e.g., Viola, Mezzo-soprano; Olivia, Contralto; Sebastian, Alto; Antonio, Basso-profundo.[19]

Transferred from Shakespeare to Euripides, this theory came perilously near the farcical. Mrs. Thesiger recollects that in *The Bacchae* the chorus of four were given alternate *words*. The last line having only three words, they shared them: "Death . . . O . . . Miser . . . Able!"[20]

[12] *Monthly Letters*, p. 17.

[13] Poel cast many women in men's parts without regard for propriety or Elizabethan practice. Lillah McCarthy played Romeo and Dame Edith Evans played Captain Dumain.

[14] Sir Barry Jackson, Ms. File, May 4, 1948.

[15] *Ibid.*, April 18, 1948.

[16] *Ibid.*, May, 1948.

[17] *Ibid.*, April 23, 1948.

[18] *Monthly Letters*, p. 94.

[19] *Ibid.*, p. 94.

[20] Ms. File, April 18, 1948.

Aberrations of this sort are valuable indications of the almost fanatical energy of Poel's drive to demonstrate in the theatre theories often inconsistent or flatly contradictory on paper. During rehearsals in Dublin in the early part of the century, Yeats, Dowden, or Synge often sat watching this revolutionary, whose tactics were those of a John Brown—passionate and intensely personal. Basil Dean remembers him as a tall, thin man with a stoop, who "strode about the stage like some great black bird, with flapping arms protruding from a black cape and hands usually encased in black woollen gloves."[21] Other actors testify to his utter ruthlessness in rehearsal. Gentle and sensitive in his private relationships, in the theatre he was a "lion and a tiger who cared nothing for persuasive eloquence, but spoke "excitedly, passionately and often violently."[22] This nervous violence seems to have handicapped Poel as an actor: even Shaw (who championed his views wholeheartedly) found him "almost ridiculous" on the stage and said that in reading a play Poel would start too fast and soon be "gabbling prestissimo quite unintelligibly."[23]

Less friendly reviewers extended this criticism of too much speed and too little poetry or sense to the actors in his productions. Poel's habit of invariably cutting some of the finest poetic lines suggested to Robert Speaight an ultimate deficiency in lyrical appreciation.[24] The majority of Poel's actors, however, were beginners,[25] and his methods took more time than he had available.[26] The solid fact remains that three years after Poel's death in 1934, his theories of verse-speaking, whether fully comprehended or not, were so widely accepted that W. J. Lawrence could complain forcibly of the actors who recited Shakespeare "all of a breath," that audiences "forced to bolt ambrosial food . . . are running grave risk of mental indigestion."[27]

Speed for its own sake was clearly not Poel's intention in theory or practice. In the actors of the "old school" he had found an elocution "that no human being was ever known to indulge in." He dedicated himself to replace this artificiality with a special kind of realism, "the realism of an actual event, at which the audience assisted."[28] His heritage is better summarized by Basil Dean, who found in the apparent madness of Poel's methods a "total effect of surge and sweep quite unlike anything I had heard before, the exhilaration of which still remains in my memory."[29] Revealing, too, is a story about Donald Wolfit, who created a stir in theatrical circles recently when he played Tamburlaine for the Old Vic Theatre. Lillah McCarthy was overwhelmed by Wolfit's performance of Lear, which she thought the finest she had ever seen. Congratulating him warmly, she said, "You were so great that I felt you had been rehearsed by William Poel." Wolfit laughed and said, "I was."[30]

[21] *Ibid.*, April 30, 1948.
[22] Lillah McCarthy, Ms. File, April 17, 1948.
[23] Ms. File, May, 1948.
[24] Mr. Speaight graciously allowed me to see the manuscript of his biography of Poel.
[25] His beginners included Dame Edith Evans, Sir Lewis Casson, W. G. Fay, Robert Speaight, Barry Fitzgerald, Franklin Dyall, Nugent Monck, and Harcourt Williams.
[26] In the 1920's he refused to produce *Henry V* for the Liverpool Repertory Theatre unless he were given six months in which to teach the actors how to speak the lines.
[27] W. J. Lawrence, *Speeding Up Shakespeare* (London, 1937), p. 2.
[28] William Poel, "Shakespeare's Stage and Plays" (*The Bulletin of the John Rylands Library*, April-September, 1916), p. 11.
[29] Ms. File, April 30, 1948.
[30] *Ibid.*, April 17, 1948.

MARK TWAIN ABROAD

E. James Lennon

MARK TWAIN'S world tour in 1895-1896 was a twelvemonth trip that girdled the globe. Before he crossed the Pacific, Twain spoke in seventeen cities in the United States and three in Canada. Overseas he spoke in eleven cities in Australia, six in New Zealand, one in Ceylon, eleven in India, and six in South Africa. He delivered from one to five lectures in each city.

I

Audiences were impressed by the apparent spontaneity of Twain's speeches.[1] But the prevailing impression given by his biographers is that his platform activity on the tour consisted of oral readings from his books.[2] Three factors account for the mistaken impression:

(1) Albert Bigelow Paine, in his three-volume work, *Mark Twain: A Biography*, the most exhaustive life of Twain, described the lectures on the world tour as "readings" from *"Innocents Abroad, Roughing It, Tom Sawyer,* and *Huck Finn."*[3] In his introduction to Twain's *Letters*, Paine wrote:

> He had made a reading tour with George W. Cable during the winter of 1884-1885. . . . In 1895, when he was sixty years old, he decided to rebuild his fortunes by making a reading tour around the world.[4]

(2) Twain's own memoranda of speech content in his notebook furthered the impression that he read aloud from his books. The entries he made following his lectures sometimes consisted of comment on the audience and a list of words keyed to the stories he had told. Many of them were stories of his youth which he had related in his books. After one lecture, he wrote:

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[1] Of his platform tour with the novelist and reader, George W. Cable, in 1884-1885, Twain later said he read from the printed page at the beginning of the tour, "and made a botch of it. . . . After a week's experience with the book I laid it aside and never carried it to the platform again." When writing a book, Twain frequently read aloud from the manuscript before his family or small gatherings of friends. He recited Browning's poems as often as once a week during perhaps two winters of the middle 1880's before a Browning club which met in his Hartford home. In urging a London firm to publish *A Connecticut Yankee in King Arthur's Court* without revision, he wrote in 1889: ". . . I have read chapters . . . in public where Englishmen were present and have profited by their suggestions." Compare: *Mark Twain in Eruption*, ed. Bernard DeVoto (New York, 1940), pp. 216-217; Mark Twain, *Letters*, ed. Albert Bigelow Paine (New York, 1917), II, 225, 490; John De Lancey Ferguson, *Mark Twain: Man and Legend* (Indianapolis, 1943), pp. 207, 239.

[2] Twain's performances on the world tour were described as readings from his printed works by Albert Bigelow Paine in the authorized biography, *Mark Twain: A Biography* (New York, 1912), II, 1010, 1014, 1019, and by William Dean Howells in *My Mark Twain* (New York, 1910), pp. 54-55. Both biographers sometimes used the word *lecture* to denote reading. The trip was called "lecture tour" by several later writers who used Paine as an important source but expressed no disagreement with his use of *lecture* to mean reading. They include: Minnie M. Brashear, *Mark Twain: Son of Missouri* (Chapel Hill, N. C., 1934), p. 24; Edward Wagenknecht, *Mark Twain: The Man and His Work* (New Haven, 1935), p. 14; Bernard DeVoto, *Mark Twain at Work* (Cambridge, Mass., 1942), p. 106; John DeLancey Ferguson, *Mark Twain: Man and Legend* (Indianapolis, 1943), p. 263. Stanley T. Donner described the career of "Mark Twain as a Reader," in *QJS*, XXXIII (April, 1947), p. 241, and said, "The 'Round the World Tour' in 1895-1896 . . . was the greatest reading experience of all." Jean Convers Ervin, in *Mark Twain: Speechmaker*, unpub. diss. (University of Missouri, 1950), p. 27, recognized the fact that Twain was making speeches rather than reading aloud from his books but did not indicate in detail the content of the speeches nor signify her disagreement with previous writers.

[3] Paine, *Mark Twain: A Biography*, II, 1010.

[4] Mark Twain, *Letters*, ed. Albert Bigelow Paine (New York, 1917), I, 14.

Butte, Mont., Aug. 1, Beautiful audience. Compact, intellectual and dressed in perfect taste. It surprised me to find this London-Parisian-New York audience out in the mines.

Dead Man
Christening
Frog
Old Ram
Smallpox
Watermelon
Crusade
Golden Arm

One hour and 30 minutes. Just right. Left out the Duel.[5]

Since he had related in his books most of the stories in the list, it has been easy to assume that he was reading aloud from the printed page.

(3) Newspaper reviewers sometimes described Twain's speech topics in terms of his well-known books. The Johannesburg reviewer said, "He passed on to those amusing criticisms of the German language contained in 'A Tramp Abroad.' "[6] In Napier, New Zealand, the reviewer said that "Visions of 'the passing stranger' . . . of the . . . 'Mexican plug' . . . and the inimitable sketch of the 'unconcentrated friend' . . . will linger pleasantly in the thoughts of listeners for many a day to come."[7] This was perhaps a concise, space-saving method for giving newspaper readers a suggestion of the content of the lectures, but it sometimes gave the impression that Twain's platform work was oral reading.

II

The foreign newspaper reviews show that Twain's platform method was public speaking of the kind we would classify as the humorous lecture or topical speech, and that his delivery was characterized by spontaneity and colloquial ease.

Much of the charm of Twain's books derived from the freshness and unstudied freedom of his utterance. In his speaking on the world tour he gave the same impression of immediacy to his hearers that he gave as a writer to the readers of his books. He achieved this effect, not by reading aloud, but by what he called "the captivating naturalness of an impromptu narration."[8] Recalling that he had failed to give this impression when he read aloud on the platform in 1884,[9] Twain explained that "reading from the book renders . . . impossible . . . . those studied fictions which seem to be the impulse of the moment and which are so effective: such as, for instance, fictitious hesitancies for the right word, fictitious unconscious pauses, fictitious unconscious side remarks, fictitious unconscious embarrassments, fictitious unconscious emphases placed upon the wrong word with a deep intention back of it."[10] Twain also pointed out that his successful written style differed from his successful oral style.[11]

The terms the reviewers used to designate the lectures show that they were public speeches rather than oral readings. In South Africa the *Transvaal Advertiser* regarded the lectures as "public speaking."[12] The *New Zealand Mail* referred to them as his "talks."[13] Reviewers sometimes referred to his speech material as "his remarks."[14]

[5] Mark Twain, *Notebook*, ed. Albert Bigelow Paine (New York, 1935), p. 246.
[6] *Standard and Diggers' News*, Johannesburg, Transvaal, May 30, 1896.
[7] *Hawkes' Bay Herald*, Napier, New Zealand, November 29, 1895.
[8] *Mark Twain in Eruption*, ed. Bernard De Voto (New York, 1940), p. 224.
[9] *Ibid.*, pp. 216-217, 223-224.
[10] *Ibid.*, p. 224.
[11] *Ibid.*, pp. 217, 223-224.
[12] *Transvaal Advertiser*, Pretoria, Transvaal, May 25, 1896.
[13] *New Zealand Mail*, Wellington, New Zealand, December 12, 1895.
[14] *The Englishman*, Calcutta, India, February 12, 1896; cf. *Standard and Diggers' News*, Johannesburg, Transvaal, May 30, 1896.

One reviewer said that Twain's speaking might "be described as a series of humorous sketches and personal reminiscences more or less intimately connected with the writings with which we are all familiar."[15] Another said his "stories are like those in his books. . . ."[16]

His autobiographical stories were told with the same spontaneity of utterance for which he was famous as a lecturer and after-dinner speaker in the United States and England. The reviewer of his first lecture in Calcutta described his manner of delivery as "chatting to his hearers in a strain of quiet, easy confidence."[17] The newspapers mentioned his use of the casual afterthought, a technique of humor which he had used a great deal in his speaking on the American lyceum platform. The Calcutta reviewer wrote:

> . . . In the elaboration of his stories he makes a skillful use of deliberate expression and produces some of his most telling effects by a seemingly careless aside or after-thought uttered in a few quiet, sleepy, casual words.[18]

The reviews indicate that the content of Twain's lectures included his observations as a traveler upon the unique characteristics of the country he was visiting, his remarks on current political topics, and a vocabulary adapted to his new audience.

Twain evoked much laughter from his hearers with his plan to become Poet Laureate of the British Empire on the merits of his rhymes on "the fauna of Australia."[19] The fauna, he told his audience, included the emu, the auk, the kangaroo, the lyre, the laughing jackass, the ornithorhynchus, the dingo, the great moa, the boomerang, the dodo, and the larrikin. He was interrupted with laughter when the audience heard the words *boomerang* and *larrikin*. The latter word, Australian slang for "a street rowdy," exemplified his adaptation of language to his overseas audiences. Twain said his difficulty in rhyming was that "when the sense was right there was nothing that would rhyme, and when the rhyme was right there was no sense in it." After the renewed laughter had subsided, he recited his first attempt:

> Land of the ornithorhynchus!
> Land of the kangaroo!
> O! Ties of heredity link us—

He broke down, explaining that "they don't link on the next line." He resumed his poetic experiment with "the fruitful rabbit," "the boomerang," and other "fauna of Australia" with better failures each time. The reviewer wrote: "In his best style, Mark pursued this promising theme, and kept at it till all sides positively ached with laughing."

In his Johannesburg lecture Twain sympathized with the plight of the imprisoned Reformers who were under sentence for alleged conspiracy in the ill-timed Jameson Raid against the Transvaal government.[20] His audience twice interrupted him with "immense applause" as he told of his visit to the imprisoned Reformers at Pretoria, observing that it seemed "a pity to see all that energy and talent and nerve-power and will-power and all those multitudinous capacities locked up even for a trifling time—lost to this wonderful country with its great mines the richest in all the world."[21] His expression of doubt that the Reformers "had deliberately set themselves to work against the Transvaal Republic,"

[15] *Standard and Diggers' News*, Johannesburg, Transvaal, May 30, 1896.
[16] *Transvaal Advertiser*, Pretoria, May 25, 1896.
[17] *The Englishman*, Calcutta, February 12, 1896.
[18] *Ibid.*; cf. *Transvaal Advertiser*, Pretoria, May 25, 1896.
[19] *Standard and Diggers' News*, Johannesburg, Transvaal, May 30, 1896.
[20] Mark Twain, *Following the Equator* (New York, 1925), II, 328.
[21] *Standard and Diggers' News*, May 30, 1896.

aroused the audience to applause. Of the Americans among the prisoners, he said their training was "all the other way," and that without the love of Republicanism, they were "nothing but a dry hunk of nothing." After renewed applause he compared an American without this love to an "unclassified dog." He clarified the statement by analogy, with the words of an old minister to a great Presbyterian conclave that "Presbyterianism without the doctrine of Infant Damnation would be like a dog that had lost its tag on the railroad journey and was 'unclassified.'" Twain expressed hope that the Reformers would "soon be restored to their activities on the Rand," and that when the prisoners were released, the Americans among them would still be "wearing their tags." The reviewer described the applause which followed as "deafening."

The newspapers published interviews which made clear that Mark Twain was a public man and a commentator on current affairs as well as a man of letters. In India one interviewer published Twain's statement of the advantages enjoyed by India as a member of the British Empire, his discussion of the caste system, his remarks on the social status of the American Negro, and his statement that North American Indians were given better treatment in Canada than in the United States.[22] As part of the publicity of the world tour, such interviews gave newspaper readers the impression that Twain was concerned with political and social questions, and suggested that when on the platform he would not necessarily confine himself to literary material.

[22] *The Englishman*, Calcutta, February 12, 1896.

III

Twain's speech content, the response it evoked, and the large size of his audiences show that his audience adaptation was highly effective. At Johannesburg standing room was hard to get.[23] At Pretoria the "hall was filled to repletion."[24] At Calcutta the Theatre Royal was "filled to overflowing,"[25] and he "had to lecture three times."[26] The Australian lecture manager, R. S. Smythe of Melbourne, who had had "probably wider experience in this line of business than anyone in the Colonies," described Twain's platform success on the world tour as "phenomenal."[27] He indicated that Twain's popular reception surpassed even the ovation given "such lecturing lions as Archibald Forbes, Max O'Rell, and the Rev. Mr. Haweis."[28]

None of the reviews indicates that Twain's platform appearances on the tour could be classified as readings. The comments on his style of delivery and the reports of what he said show that his performances were topical speeches which included his reactions as a traveler to his new environment and his discussion of current happenings, as well as many autobiographical anecdotes. The reviews make clear that in future studies of Mark Twain's life his world tour of 1895-1896 should be included as part of the topical speaking which for nearly forty years accounted for much of his fame and international influence.

[23] *Standard and Diggers' News*, May 30, 1896.
[24] *Transvaal Advertiser*, May 25, 1896.
[25] *The Englishman*, February 12, 1896.
[26] Albert Bigelow Paine, *Mark Twain: A Biography*, II, 1014.
[27] *Overland Ceylon Observer*, Columbo, Ceylon, January 14, 1896.
[28] *Ibid.*

GRAPHIC TECHNIQUES FOR EVALUATING DISCUSSION AND CONFERENCE PROCEDURES

Earnest Brandenburg and Philip A. Neal

THE suggestions for future improvement that follow discussion procedures in our classrooms frequently concentrate upon the student chairman or leader. This practice is probably desirable. At times, however, the attendant slighting of the participants leaves them feeling that the class exercise was of little value to them.

Discussion texts typically present some consideration of the qualities or characteristics of a good conference participant. Since the qualities are usually stated in very general terms, they are of limited value as a checklist or guide in making suggestions to students after the discussion activity.[1] Teachers of discussion frequently find meaningful oral criticisms for group participants difficult to phrase. The purpose of this paper is to present and to explain several graphic techniques which instructors at Air University have used with success to improve the work of conference participants. The various systems to be explained are all designed to provide springboards which will assist the conference evaluator in making helpful suggestions to discussion participants.[2]

Quantity of participations may be recorded easily. Note that in Figure 1 the names of the participants were simply listed in a column. After each name a mark was made to indicate a single contribution. At the conclusion of a discussion, it is of some significance that Brown made six contributions to the two of Jones and to the eleven of Smith. Jones may be surprised to realize that he talked only twice, although everybody else had something to say on at least five or six occasions. Smith may wish to know that he talked eleven times though no one else spoke more than six.

Instead of recording instances of participation after the names listed in a column, one can prepare a chart of the seating arrangement. Then each contribution can be indicated by a short line on the chart. (Fig. 2.)

The use of both short lines and arrows permits the quantification of two types of discussion efforts. A participant's contribution may be directed to the entire group, or he may direct it to a single member. Figure 2 indicates that Black is apparently the kind of a discusser who talks to individual members

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[1] Although the desirability of having discussers with the following qualifications needs to be stressed, such items have limited value as a framework from which to make specific suggestions to specific students: thorough preparation, high intelligence, good listening ability, mature judgment, clear thinking, speaking ability, respect for the opinions of others, tact, sense of humor, etc.

[2] The exact source of most of these graphs proved impossible to obtain. Where a particular source could be clearly recognized as having made the first or a unique contribution, it has been given credit.

	PARTICIPATION	REMARKS
1. Maj. Brown	//////|	
2. Maj. Jones	//	
3. Capt. Smith	//////////	
etc.		

FIGURE 1

rather than to the group as a whole. Most of his comments, as shown by the arrows, were made to specific people. This characteristic is probably not desirable when carried to the extent Black seems to have carried it; it may tend to keep the conference one of individuals or small special-interest cliques and to prevent members from becoming a single, well-knit group. On the other hand, Figure 2 suggests that Smith made one effort to get Johnson, a reticent member, into the discussion.

Arrows may also be drawn upon a seating chart by the evaluator to indicate the flow of participation. For example, following the chairman's introduction a line may be drawn from the chairman to the person making this first contribution. That line can be marked with an Arabic numeral *one*. As the second contribution is being made, a line is then drawn from the first contributor to the second with a number *two*. Obviously, this chart showing the flow of discussion from member to member will

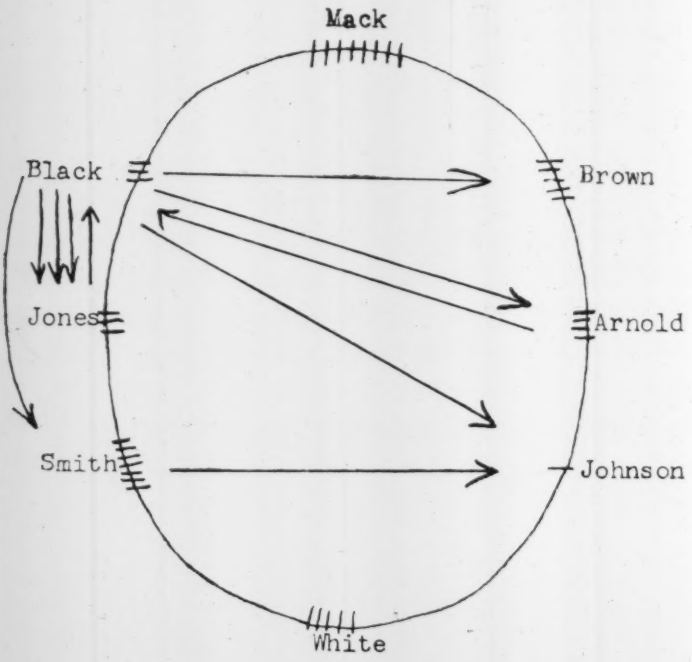

FIGURE 2

soon become so filled with intersecting lines and with numerals as to become meaningless. One solution[3] is to call upon the students to keep these charts for very short periods of time. One student may keep a chart for a few minutes and then indicate to the next student that he is to take over for the second interval. Each will have been provided with or will have prepared for himself in advance the seating arrangement of the discussants.

Significant insights can sometimes be gained into a discussion by a check on the number of participations within various time segments of the conference; hence, one may divide the sixty-minute conference into fifteen-minute sections.

NAMES	PARTICIPATION				REMARKS
	0-15 mins.	15-30	30-45	45-60	
1.	+ | − +	+ − +	|| −	−	
2.	||	− ++	| +++	+++ | +	
3.	+ |	− ++	+ − +	|| +	
etc.					

\+ objective, significant contribution

\| fair, of some value

− probably of no value

FIGURE 3

We may note with some interest perhaps that one participant did a lot of talking during the early stages of the conference but had very little to say during the latter part. Merely noting these facts will probably suggest to the alert evaluator certain significant explanations for the situation and some helpful recommendations for the future. (See Fig. 3.)

Two contributions from one of the participants may, of course, be of considerably more value than ten or eleven utterances from other members. Hence, an evaluator feels the need to record the relative merit of the contributions. Many different symbols can be used to indicate judgments of quality. In Figure 3, for example, three different levels of worth are recognized. Another set of three symbols which we have found highly useful is as follows:

I = "original" idea
S = supporting idea
C = committee work

An original idea is identified here as one which has not previously been expressed in the particular conference. A supporting idea provides additional data or substantiation of a point of view before the group. Committee work includes promoting the work of the group by stimulating others, defining, rephrasing, questioning, summarizing, using humor, etc. One can multiply the number of symbols used to any extent desired. The following set has been used with some success at Air University:

| = contribution
\+ = outstanding contribution
N = (— or o) negative effect
T = tangential remark
C = committee work (rephrasing, clarifying, stimulating someone else)
Q = question

[3] Suggested by Professor Waldo W. Braden of Louisiana State University.

NAMES	COMMITTEE WORK: Defining	Rephra'g	Summ'g	Stimul'g	Question	Humor		SUPPORT	ORIGINAL	REMARKS
1.	/	///		/	//	/		////	///	
2.		//	//		///			//	/	
3.										
etc.										

FIGURE 4

NAMES	ROLES ASSUMED: 0-15 mins	15-30	30-45	45-60	REMARKS
1.	R-P	D		F	
2.	E	H-I	SI	E	
3.	I	SI	B	B	
etc.					

H—Harmonizer
E—Expediter
I—Idea man
S—Summarizer
B—Blocker
P—Playboy
D—Dominator
F—Follower
R—Recognition seeker
SI—Special interest pleader

FIGURE 5

Instead of marking the chart with a variety of symbols, some faculty members prefer to have the possible variations indicated upon the chart. All that is required of the evaluator then is a check in the appropriate column. (See Fig. 4.)[4]

Another approach found of value by some is to have the discussion period divided into time segments. Within each segment one or more symbols is placed to indicate the role played by the member during that time. Such a chart is indicated in Figure 5 with the identifications of the various roles. Obviously, the use of such an approach demands an acceptance by the instructor of the validity and desirability of identifying people in terms of certain stereotyped roles. Any user of this type of chart should probably make up his own list of roles to be identified.

Some of those active in the field of group dynamics have made much use of the work of W. R. Bion. He identifies four typical reactions from group members in conference situations; these four are: "fight-flight," "dependency," "pairing," and "work."[5] A chart similar

[4] Strauss and Strauss suggest a somewhat similar checking procedure. They indicate nineteen items in a "Sample Observer's Sheet." Bert and Frances Strauss, *New Ways to Better Meetings* (New York, 1951), p. 80.

[5] W. R. Bion, "Experiences in Groups: IV," *Human Relations*, II (1949), 314-320.

to Figure 5 can be employed so that as these special categories apply they can be noted. The following breakdown into five possibilities to be recorded is sometimes a useful approach:

1) *Fight* or 2) *Flight*. A group (or certain members) may seek to escape the work task either by fighting it or by running away from it. Members sometimes oppose each other on certain matters with relatively little bearing upon the main issue; in such instances, the emotional response of *fight* is recorded. One or more members may eagerly suggest tandem ideas. Either consciously or subconsciously this may be an emotional action to avoid facing the crucial issue; hence, the *flight* response should be recorded in those instances.

3) *Dependency*. A group (or certain members) may reveal obvious desires to remain dependent upon the leader or some other member. If the evaluator observes the member seeking to avoid his "proper" share of responsibility or seeking to shift that responsibility to the leader or to some other member, the response of *dependency* is recorded.

4) *Pairing*. Certain members may strive for emotional security by establishing pair relationships with other group members. When members tend to team together on issues and to find mutual satisfaction and support for each other against the group, *pairing* is recorded for them.

5) *Work*. The work response indicates that no one of the previously explained emotional responses is operating and that the desire to solve the specific problem to the best interests of the entire group is uppermost. If a particular member seems to be sincerely striving to "solve" the main issue(s), the *work* response is recorded.

The object in the use of Figure 6 is to obtain judgments of the amount of influence various members have had. This identification of power exerted is not necessarily intended to praise or to condemn an individual member. The judgment in Figure 6 is meaningless un-

POWER EXERTED ON GROUP

	0	1	2	3	4
Brown				X	
Arnold					X
White		X			
Smith			X		
Jones	X				
Black		X			

If the conferee apparently had no influence upon the attitudes and the decisions of the group, place a mark under the zero above. If the participants had a high degree of influence, place a check opposite his name under 4. Indicate variations between these extremes by checking under 1, 2, or 3, as appropriate.

FIGURE 6

less it is coupled with the assessment in Figure 7 which seeks a measure of each conferee's benefit to the group.[6] Both Figures 6 and 7 probably have their greatest value when made out by each

An altogether different approach is indicated in Figure 8. Three possibilities can be recorded on the chart: the discussion may be running "on the issue"; it may have "some relation to the issue";

CONFEREE'S BENEFIT TO GROUP

	−4	−3	−2	−1	0	+1	+2	+3	+4
Brown									X
Arnold							X		
White		X							
Smith								X	
Jones						X			
Black					X				

If, in your opinion, the conferee was neither of benefit nor harm to the group in its work upon this problem, place a mark in the zero column. If he seemed to be a handicap to the group, place a mark in one of the negative columns; for example, if he very seriously handicapped the dicussion, check under −4. If the member seemed highly beneficial to the group effort, mark under +4. Place a mark under the most suitable number for each participant.

FIGURE 7

student for all other participants. The composite opinions of the conference members can then be shown to each discusser so that he may see what his colleagues thought of him. An instructor would most certainly want Arnold, for example, to know that although the group thought he exerted a great deal of *influence*, his *benefit* to the group was not considered great. The faculty member might or might not make public the contrast between Arnold and Brown. Brown was thought by his colleagues to have influenced (or forced his will upon) the group less than Arnold, but his benefit to the group effort was judged to have been greater than Arnold's.

[6] Charts similar to those indicated in Figures 6 and 7 have been used to obtain research data at the summer laboratory sessions of the National Training Laboratory in Group Development at Bethel, Maine.

or it may be "off the issue." Assume in Figure 8 that for approximately three minutes' time the chairman held the group members directly upon the issue facing them. At that point, however, Jones' comment on grading essay questions was not related to the issue at hand. Just a minute later Brown made a comment on this matter which continued to keep the group from the main item of business. After approximately three minutes, the chairman jerked them back to the issue by reminding them that a specific test had to be prepared. Three and one-half or four minutes later Smith was guilty of a contribution not directly related to the main issue.

Final judgments as to the relative merits of various participants can be made in several different ways. Figure 9 shows a comparison of each partici-

UTILIZATION OF DISCUSSION TIME

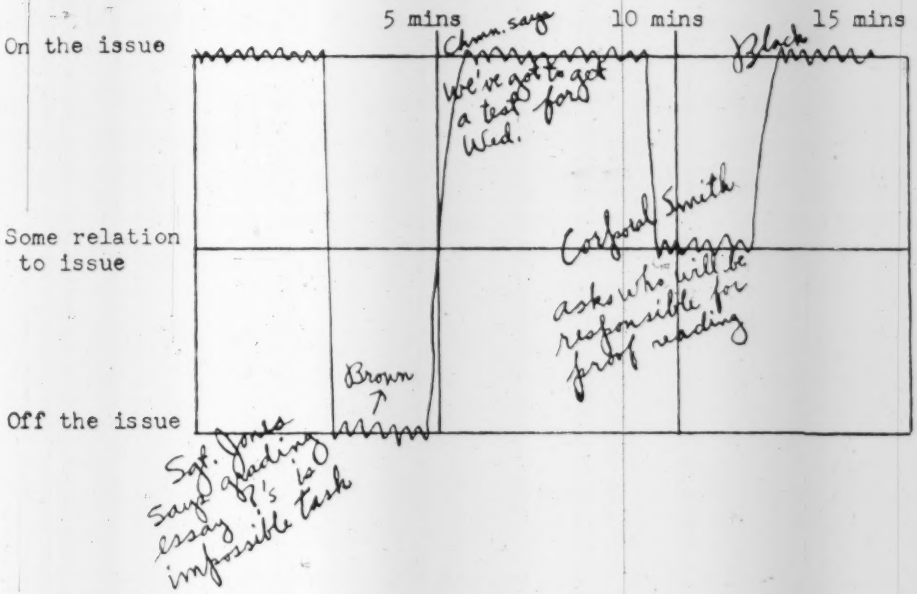
5 mins
10 mins
15 mins
On the issue
Some relation to issue
Off the issue
Chmn. says We've got to get a test for Wed.
Black
Corporal Smith asks who will be responsible for proof reading
Brown
Sgt. Jones says grading essay Q's is impossible task

FIGURE 8

PAIRED COMPARISONS

	Mack	Brown	Black	White	Smith	Jones	TOTAL
Mack		−	+	+	−	+	3
Brown	+		+	+	+	+	5
Black	−	−		+	−	+	2
White	−	−	−		−	−	0
Smith	+	−	+	+		+	4
Jones	−	−	−	+	−		1

FIGURE 9

pant with each of his colleagues in the group. In this illustration, Mack was judged to have been less effective than Brown; this judgment was indicated by a minus sign. Mack was judged more effective than Black; hence, a plus sign. The totals of the plus marks indicate which person has been considered the most effective. Student participants can themselves fill out such a form registering a comparison between each participant and every other participant. Some instructors prefer having a student include himself; some prefer that the student rater exclude himself. Figure 9 might have been filled out, for example, by any one of the six names indicated. Assume that the instructor had asked students to omit the comparisons of themselves with the others; then Figure 9 would have not only a diagonal row of blanks without ratings, but it would also have a row of blanks directly opposite the name of the person doing the rating and another row of blanks directly under the name of the one doing the rating. The results are perhaps clearer when the evaluator who is not to rate himself does not have his name included on the form.

Statisticians prefer that this system of paired comparisons be used on individual traits rather than upon an overall evaluation of many traits. Such a chart could easily be set up for specific traits. A somewhat similar approach is to ask each student to rank-order the entire group of discussers including himself. By being forced to rank himself, the student gains additional insight into what is desirable in good discussion procedures. Forcing him to think about why he is better than certain of his colleagues but not as good a group member as others will frequently provide an impetus for analysis which results in better discussion procedures.

Summary and Conclusions

These various techniques to measure the quantity and quality of student participation in discussion activities will have most meaning when they are used by an instructor[7] capable of drawing worth-while generalizations from the compiled data. For example, the indication in Figure 8 that Jones took the group off the issue after three minutes had passed is of interest; that fact will have real meaning for students, however, only if the instructor draws some conclusions about what the chairman or some other member might have done at this point, or if the instructor discusses the situation in such a way that Jones and his colleagues see the causes of his misinterpretation of the main issue. The checks in Figure 4 are of little importance unless the instructor is capable of showing the group that certain instances of rephrasing, of stimulating, of using humor, etc., were highly beneficial to this group at this time—or that they were not. The same sort of comments could be made in detail for each of the other suggested charts.

In our opinion, no one of these devices is the best or the most complete answer to evaluating or assisting discussion participants. Each is most effective the first two or three times it is used. To use any one of them throughout an entire semester with every class discussion would doubtless be a mistake. Instructors in group discussion cannot depend upon any one or even a number of rating techniques to insure student progress, but instructors eager to improve the work of student participants may find that the ideas presented here will prove helpful in teaching discussion.

[7] With several of these systems, the instructor may assign the actual marking of the chart to certain students; however, the instructor normally determines which devices if any are to be used in evaluation and critiquing.

POSTSCRIPTS ON THE NEGATIVE

Kenneth Burke

THESE after-thoughts on the Negative are offered in particular for readers who would rather consider things in more or less self-contained glimpses than follow one protracted exposition. And the notes may bring up points not discussed in the article.

« »

Symbol-using demands a feeling for the negative (beginning in the Korzybskian admonition that the word for the thing is *not* that thing). A specifically symbol-using animal will necessarily introduce a symbolic ingredient into every experience. Hence, every experience will be imbued with negativity. Sheer "animality" is not possible to the sensory experiences of a symbol-using animal.

« »

Everything that can be said about "God" has its analogue in something that can be said about *language*. And just as theorizing about God leads to so-called "negative theology," so theorizing about language heads in the all-importance of the Negative.

« »

Thomas Mann (New York *Herald Tribune*, October 27, 1952), in "This I Believe . . ." says: "Deep down I believe that the creation of the universe out of nothingness and that of life out of an inorganic state ultimately aimed at the creation of man. I believe that man is meant as a great experiment whose possible failure by man's own guilt would be paramount to the failure of creation itself. . . . Whether this belief be true or not, man would be well advised if he behaved as though it were." Interesting variant of Pascal's wager, and essentially as nay-minded. For our purposes, the statement would be reducible to this: "All the universe is to be approached in terms of No: even *in*organic nature is to be so understood: and man should not act otherwise than as if it were an undeniable fact that he should strive toward perfection of his Negativity, i.e., toward Ideal Justice."

« »

A child, visiting, had been admonished by his mother not to ask for things, but to wait until they were offered to him. He was standing before a bowl of bananas, looking at them hungrily. The hostess asked him what he was doing. He answered: "I am not eating a banana."

« »

When "No" has been generalized: In parts of the world where injustice traditionally prevails, the fear of voicing complaints against specific persons in power can become a Fate-laden fear of voicing any complaints at all. That is, the victim's fear of being punished in case he was caught speaking against some particular authority, becomes a "mysteriously" motivated custom, grounded in a sense of "propriety" or "piety" in general, a feeling that "fate" itself will punish any expressing of complaints, as an undisciplined habit unbecoming to a person of modest rank. There are variants of this motive in the tragic distrust of *hubris*.

Mr. Burke is the subject of an author note (QJS, XXXVIII, 251) to his article, "A Dramatistic View of the Origins of Language," for which this article is an addendum *constructed in part from some of the many responses that Mr. Burke received to his article and in part from his responses to those responses.*

One correspondent wrote: "Interesting to observe possible functions of the negative affirmative or affirming negative, i.e., the conjoining of affirmative and negative in a single expression. *Little Big Horn*. Or if this be thought only a linguistic accident, consider *superette*. . . . The grocery business has gone in for supermarkets. The little fellow, eager to get ahead, advertises his *superette*. Is this an enlarging diminutive or a diminishing enlarger?"

« »

Another correspondent wrote: "I have been thinking that one might well envision, each man for himself, an affirmative-negative continuum under the assumption that every "event" (in the Whitehead sense) contains both affirmative and negative factors. One might thus arrange all of one's own experiences somewhere along the continuum. The most affirmative event in my experience is, I imagine, standing on a mountain top in Hawaii to watch the sun come bursting out of the Pacific ocean. The event that most nearly approaches complete negativity, I suspect, occurred when as a boy of twelve I witnessed a coroner's jury in a small Missouri town inspect the body of a child strangled by his own mother, herself unwed and the victim (as I recall in after time) of considerable deprivation. Is not a child killed by its own mother at birth as near to complete negation as any event can be, yet to hold any affirmation at all?

"Somewhere along the line between the splendidly affirmative and the stark negative events I have discussed I suspect every other event of my own life could be ranged for its degree of affirmative-negative content."

« »

The binary system in mathematics may be no more nor less negatively infused than, say, the decimal system. But this much seems clear: In the application of the binary system to the "electronic brains" of the new calculating devices, the genius of the negative is uppermost as it is in the stop-go signals of traffic regulation. For the binary system lends itself well to technological devices whereby every number is stated as a succession of choices between the closing of an electrical contact and the leaving of the contact open. In effect, then, the number is expressed by a series of yeses and noes, given in one particular order.

« »

Here is a notable reversal of Greek and English usage: The Greek verb meaning "to occupy one's leisure" was *scholazein*. The Greek verb meaning "to be engaged in business activity" was *ascholein*. That is, the word for business activity was formed by the prefixing of an a-privative to the word for the enjoyment of leisure. This is somewhat as though our word for unemployment were grammatically positive, and our word for employment grammatically negative. However, leisure is unemployment in a "good" sense, akin to Latin *otium cum dignitate*, which might be translated "state of being out of work by choice, while enjoying an income which one puts to uses generally deemed admirable." (Following Bentham, we take it that, in monetary economies, "dignity" is likely to imply "money.") But here is the surprise: In Aristotle's *Politics* the "ability to occupy leisure nobly" is called "the first principle of all things," the *arche panton* (*Politics*, 8, 2, 3.) Yet what is such a principle, if not God! Precisely here, in considering these shifts with regard to terms for work and leisure (with the Greeks, in an era of slavery, using a negative where we use a positive, and *v.v.*) we might glimpse

the subtle relation between Aristotle's *Politics* and his Theology (*Metaphysics*), as with the pagan ways of equating social and transcendental lordliness.

« »

A highway, in its sheer materiality, is wholly positive. But the traffic regulations that make it viable are negatively infused. Presumably, the many animals killed on a fast cross-country highway had perceived the road in its positive physicality—that is, they had presumably distinguished the sheer sensation of the pavement from the sensation of the dirt nearby; but they were unaware of its "rules," some of them negatives established by traffic law, some negatives set by men's knowledge of the inconveniences imposed upon a car if it leaves the road. The animals apparently assume that cars, like animals, are likely to go in any direction, not just along the road. . . . The *confinements* of the road are also the conditions of its *freedom;* by its regulations it is made serviceable. . . . Empiricism seeks to approach reality through sheer sensory immediacy, rather than through the stress upon the symbolic element that, like "godhead," inevitably infuses all experience possible to man, the essentially symbol-using animal. In this regard, the empiricist approach to reality would be as close as the empiricist could come to the kind of perception we have attributed to animals just before they get run over.

« »

What of Whitman's "Song of the Open Road"? Historically, it preceded traffic conditions as we now know them in the era of the automobile. But the *principle* of the completely regulated road was already present, in Whitman's time, owing to the fact that the railroad was then the culminative form of travel. Though wrecks were comparatively plentiful, while both safety devices and traffic regulations were comparatively rudimentary, the whole "logic" of railroading was in the direction of more highly developed negatives, as with the elaborate signals and controls on a much-travelled sector of a modern first-class system. So Whitman had had the experience of the *regulated* range; and he could in imagination combine this with the ideal of *free* ranging. The combining of such opposites could be celebrated in a "song" of the "open" road, proclaiming a yea that arose from the mounting tangle of nays. Was it medicine, or hysteria? In any case, it could fuse, or confuse, the obsolescent with the future.

« »

We have repeatedly remarked on the integral relation between the negative and property. There is a similar integral relation between the negative and personality. Recall Aristotle's basic act-agent ratio with regard to ethics: By the practice of virtue a man becomes virtuous (develops a virtuous disposition, *hexis, habitus*). Hence, insofar as a cult of virtue is guided by thou-shalt-not's, personality itself is compounded of negatives. Since personality involves *role,* and since roles necessarily involve enactment through the use of properties set by the given social order, note how personality can turn two ways. It turns in the direction of property, status, material resources, all things that have to do with the *implementing* of an act. And insofar as a given social order contains some measure of injustice, personality turns towards the *ideal transcending* of the social order by negations variously along the line between revolution and gradualist improvement. For "justice" is the logical completion of language, leading one to round the circle by imposing up-

on oneself the negatives one would impose upon others; and if man is the essentially language-using animal, then it would seem to follow that insofar as a person hopes for special benefits by the doing of unjust acts or through the continuance of unjust conditions, the personality will be in some way "warped" or "thwarted." Thus arise the many and varied kinds of "vindication" that finally become characteristic parts of the personality, each with its subtle variants of victimage that range all the way from genocide to the weeding of a garden, from devoted thoughts of the Crucifixion to mild, apologetic irony, from rabid persecution of others to "psychogenic" illnesses conscientiously willed, against one's will, upon the self.

« »

Addendum to our remarks on Kant: Kant's positivizing of the Negative morality is dialectically completed in his principle of *universalization*. But it could be viewed in another way: The positivizing is contrived through the forming of the Character, or *Personality*. Integrity of action is then derived from the integrity of the agent (agent-act ratio). The line-up, thus, would be: (1) Genius of Language centers in negative; (2) Given social order requires corresponding thou-shalt-not's of property, the negative thus being essential to both linguistic and social pyramids; (3) The principle of universalization whereby one's thou-shalt-not's, addressed to others, circle back upon the self, makes for the equating of justice and conscience—the former "objective," the latter "subjective"; (4) Insofar as one acts through Character, or Personality, one is moved by an "internal," "subjective," "individual" principle of conduct, itself likewise a kind of universalization; (5) Ethical completion arising when one's individual sense of No coincides with the universalization of No, the No is felt as "positive" when it is obeyed through a sense of absolute consistency rather than through fear of punishment. Hegel historicizes this "positive" ethics of personality in his notion of the "world-historical" figure who, in acting sheerly through self-interest, materializes the purposes of the Divine "Idea," or "Spirit." Hegel's invention, for thus bringing the godhead down to earth in terms of purely secular ambitions, moves us farther along the line linking Utilitarianism (in both its theological and secular formulations), Machiavellianism, and Goethe's Great Negator Mephistopheles, "a portion of that power, that always wills the bad and always makes for good."

« »

Perversion is a major aspect of No. Aristotle calls democracy, oligarchy, and tyranny the "perversions" (*parekbaseis*) of timocracy, aristocracy, and monarchy respectively. (See *Nichomachaean Ethics*, VIII, x, for instance). Sexual deviations from the biologic norm would also be classifiable here; and it quite often happens that negations of this sort are characteristic of persons particularly apt at conceits that get things upside down, inside out, and backwards.

« »

Djuna Barnes's *Nightwood* comes to a focus in the formula: "degradation and the night." Degradation is the action (and/or the passion) of overstepping No. And night is the scene for such an act. The imagery of highly inventive filth and decay is intensely No-ridden. One member of a criticism class that studied the book, observed with regard to the important character of Nora that there had been a popular song in the Twenties: "No, No, Nora." We

wonder: Could it somehow be lurking in her name? . . . He also said: "In this story we see nothing as the devourer, the destroyer, nothing as the maw, the void (taken both ways, as the great emptiness and the great emptying), noun and verb, as the catch-basin or catchall." This is a superb combining of impressionism and analysis. Our only objection would be: We would admonish lest active No get lost in scenic Nothing.

« »

Whether or not Heaven and Hell literally exist, their linguistic function, their nature as terms in language, is this: Both are "positive" or scenic counterparts of the Negative; for both, in their way, provide ultimate kinds of law-enforcement—that is, they provide verbal backing for the negative command. But whereas both are terms for "positive" realms, as regards whatever kind of *aesthesis* we are expected to possess in the after-life, on a higher level hell is related to heaven as is negative to positive. Purgatory is a realm of intermediation between hell's no and heaven's yes, except that it favors the yes side, its yesness being imaged in a climb that, the higher one gets, the easier it becomes, until the rising is rather like a fall. If heaven is yes, and hell is no, then purgatory would be a kind of maybe. But not a maybe that holds one in suspense, as with that ultra-frigid moment in hell where we see Satan undoing himself (Canto XXXIV). Rather, a maybe that is incipiently yes, an arrest emergently active, and thus in essence most gloriously linguistic, too. For whereas, if you condition an animal to yes and no, then jam the two conditionings together, the animal falls into a fit, not knowing which course to choose, precisely at that point humanity blossoms with symbol-using, and atop threatened stoppages erects its meditative systems, that may eventually be studied in appreciation and hypochondriasis, lovingly and clinically, on the chance that we may eventually cease to feel the need to slaughter one another.

« »

Hell is, *to perfection*, a function of the negative. Yes, Hell has its kind of perfection, too. The notion of Hell involves a "scenic" reenforcement of the negative as a principle, the total or ultimate thou-shalt-not. And heaven, linguistically considered, would be so likewise, the scenic Yes dialectically opposed to Hell's scenic No. (Before the world began, it was linguistically decreed that, for every ultimate threat in language, there must be in language an ultimate promise, beginning with the Great Mediator, as absolute Burden-Bearer.

« »

One very relevant correspondent asked: "What of Carlyle, in *Sartor Resartus?*" We had forgotten (and unpardonably, since we had talked about the book in our *Rhetoric*). After reviewing particularly the chapter on Everlasting No, we went back and re-examined the earlier one on Everlasting Yea. It seemed that the chapter on Yea was as Nay-ridden as the chapter on No. Next, we wondered why Yea came so much earlier, and whether No, coming later, might be the breaking-through, and thus the true comment upon everything preceding. That is, in line with our concerns about fulfilments, we wondered whether the flowering Negation should be taken as the mature statement of the burgeoning Yea. Such could be particularly the case with the explosive Carlyle, whose disorders of digestion were so obviously caused by his volcanic ponderings, and the nature of whose magmatic

purposes should be revealed in the lava of his expression.

« »

In the *Inferno*, last canto, hell, being the Universal Cesspool, is rife with images of the fecally no-no sort. In his comments on this Canto XXXIV, the editor of the Temple edition borrows Carlyle's formula, "the Everlasting No." As regards fulfilment, observe how No comes to a head in this final canto, in lines 22-27, ablaze with terms for both negation and privation (our italics):

How icy chill and hoarse I then became, ask *not*, O Reader! for I write it *not*, because all speech would *fail* to tell.

I did *not* die, and did *not* remain alive; now think, for thyself, if thou hast any grain of ingenuity, what I became, *deprived* of both death and life.

The Canto deals with a kind of Zero Moment. Note how Satan cancels himself, as the batting of his wings but sends forth draughts that freeze him all the more. Here is the ultimate perversion of action, action that blocks its own act. One omission surprises us: Why is there no reference to the near-stopped heart, the Skipped Beat, the pulse so sluggish that one can hardly drag the body forward? If we had the feeling for Italian styles, might we discern such a weight here, perhaps in the sheer rhythm of the lines? The dead center is passed in lines 76-84, when the travellers as it were cross the ridge from one slope to another; climbing to freedom by a grip upon the frozen monster's lewdly problematical hairs.

« »

Then we wondered about the place in the Odyssey, where Ulysses outwits Polyphemus by giving his name as "Noman." Might a closer inspection reveal something notable about the use of the negative here? And, sure enough, we found at least one development quite relevant to our purposes. It has to do with a principle of aesthetic consistency. For the land of the Cyclopes, where this incident is to take place, is introduced in strongly negative terms. The Cyclopes are lawless; they do not plant nor plow; their land is unsown, untilled; they have neither parliamentary gatherings nor oracles of law; they dwell in hollow caves, and each makes laws for his own family without concern for the others; there is a waste isle stretching outside the harbor; it is neither near nor far away; it has unnumbered wild goats which are frightened by no human paths, for no hunters come there; it has neither flocks nor plowed lands; the soil lies unsown and untilled, desolate of men; the Cyclopes have no ships; there are no shipbuilders; yet it is not a sorry land; the vines do not decay; there is no need of moorings; Ulysses and his men arrived when there was no light; there was no moon; none of them beheld the island on arriving there. The above is based on an English translation, not checked against the Greek, which might reveal either a few more negatives, or a few less; but surely the tenor of the passage is clear. Here is a wholly negative scene preparing for the negative nature of Ulysses' linguistic act. We can imagine that the lines were originally sung with a meaningful stress upon each of these negatives, so that the audience "got the point," and remembered it when Ulysses rounded out the pattern by giving his name as "Noman."

« »

In Wallace Stevens' "Sunday Morning," when the poet equates the great negative, Death, with something as positive-seeming as Mother, he thereby has a way of bringing efficient and final cause together. Negative end is thus made one with positive beginning; finish as mor-

tality is made interchangeable with finish, as fulfilment or perfection, the poem thus leading up to and away from a "paradise" as so defined. . . . Stevens in "Le Monocle de Mon Oncle":

There is not nothing, no, no, never nothing,
Like the clashed edges of two words that kill.

« »

Those who think we are excessive, in approaching "yes" roundabout, as the negating of "no," might well recall that the Greek word for "truth" explicitly employs the a-private. Truth is *aletheia*, the "non-Lethe," or unforgotten. Incidentally, might not the thought of this etymology suggest why Plato's theory of "discovery" was also a theory of "remembering," of "being reminded" about things known in a previous ideal existence, and now dimly recalled?

« »

Mohammed allowed the new convert a great initial act of negation, since all previous vows could be cancelled. All, that is, except one major quantitative negative: monetary debt.

« »

Also included here should be a note on Hemingway's story, "A Clean, Well-Lighted Place." As one correspondent pointed out, it is an excellent item for our present purposes, since it comes to a focus in a negativized parody of the Lord's Prayer ("Our nada who art in nada, nada be thy name thy kingdom nada thy will be nada as it is in nada . . ." etc.). Unfortunately, whereas the story is less than 1500 words, our "note" runs to over 2000; and so we omit it. However, we call attention to it here, as embodying many variants of negation in a very brief space. And we shall reserve for publication elsewhere a detailed account of its motivations.

« »

Private confession (in public). This note might be entitled *Gradus ad Negativum*. Some time back, the author was examining some of his own verses, that he had written over the years. He was distressed to observe much evidence of the "Demonic Trinity," as regards motives he found lurking in his cult of "The Beautiful." That is: Despite his preferences to the contrary, he did not merely keep encountering themes that seemed to him "phallic," a kind of motivation that psychoanalytic sex has made *salonfähig;* he also kept encountering motives that were expressed in images he would class, however remotely or roundabout, as "excremental" or "diuretic." By the "demonic trinity," as discussed in his *Grammar of Motives*, the author refers to the three privy functions, which are as it were a bodily burlesque of heavenly power, wisdom, and love, as with the "three faces" of Satan. Out of such bondage, the author, to his comparative relief, escaped by shifting to an article, "Thanatopsis for Critics: A Brief Thesaurus of Deaths and Dyings," that sought to codify the meanings possible to the imagery of Death, in view of the fact that a poet's imagery is expected to deal with positive experience, yet no poet who has experienced death can return to tell the tale. Next, the author decided that he wanted to know about shadows, as they figure in formal expression. He made an index of Chamisso's story, *Peter Schlemihl*, about a man without a shadow. While he was working on the Chamisso story, he gradually began to decide that he would like to do an article on the Negative. Then he realized that the notes on "Demonic Trinity," Death, and Shadow had all been aspects of an emergent concern with the negative as such.

« »

If language is so greatly Nay-ridden always, think how mighty must be the sway of No in times when persons of influence are beset by exceptional fear for their possessions. Moral indignation is "as prompt as the bee to the blossom," when a man is aroused by threats to whatever dominion, however wide or narrow, he has come to think of as rightfully his. The notion of an irresistible force encountering an immovable body was perhaps in essence not a physicalist principle at all, but the physicalist-seeming prevision of a contest most inhumanely human, in which one vast system of Nays would be inexorably pitted against another. We pray that they may not, in their totality, add up to an Annihilating Nothing. May they contrive rather to build an over-all positive order, with negatives of a sort whereby differing sub-orders, each with its appropriate set of negatives, can accommodate themselves to one another.

« »

Crossing the continent in a car, after having written a long article on the Negative, the fellow mumbled: "Think of all the swamps and deserts, and wasted areas generally, all positively there, and capable of removal or improvement only by a vast extension of the domain of human negativity."

« »

In sum: (1) Property (defined in terms of the particular social pyramid that goes with the particular social order). (2) The Negative (essence of language; it basically reenforces the essence of property, which means "no trespassing"). (3) Mortification (and its variants, self-visited upon those who would exhort themselves not to transgress beyond necessity upon the property of others). (4) No-no imagery (rot, death, offal, associations with such privacy as characterizes the privy parts; generally, the infusion of sensory positives with the genius of moral negatives). (5) Victimage, purification by sacrifice, by *vicarious atonement,* unburdening of guilt within by transference to chosen vessels without. (6) Completion, perfection (linguistic resources whereby local problems of order become translated into grandly Universal replicas—supernatural, metaphysical, or naturalistic—all heading in the Norms of Justice, marked by such fierce sexless love as an ideal father might have for an ideal son). (7) *Da capo.*

« »

"Sensible objects conform to the premonitions of Reason and reflect the conscience. All things are moral; and in their boundless changes have an unceasing reference to spiritual nature. Therefore is nature glorious with form, color, and motion; that every globe in the remotest heaven, every chemical change from the rudest crystal up to the laws of life, every change of vegetation from the first principle of growth in the eye of a leaf, to the tropical forest and antediluvian coal-mine, every animal function from the sponge up to Hercules, shall hint or thunder to man the laws of right and wrong, and echo the Ten Commandments." (Emerson's early essay, Nature; chapter V, "Discipline.") What lines could be more perfect for our purposes? Linguistically, we need but reverse the statement, whereat we find it saying in effect: Start with the spirit of the Decalogue, start with the Compleat Negation, and every material thing encountered along your way will be thus negatively infused.

THE ORDINAL POSITION EFFECT

Sam L. Becker

ALMOST everyone who has had anything to do with oratorical and extemporaneous speaking contests at some time has heard the remark, "I don't have a chance of winning, I'm speaking first" or, "I won't have a chance, I have to speak last." Many students have been disheartened by having to speak in what they considered to be one of the less-favored positions.

There has been much speculation concerning this ordinal-position effect. The question whether this speculation has any basis in fact is yet to be settled. To this writer's knowledge, only one attempt to examine this problem has been made to date. This was done as part of Knower's study of rank-order methods of evaluating performances in speech contests.[1]

One of the difficulties in investigating the effect of ordinal-position on rank order is that of sample size. Knower solved this problem by grouping data from various types of contests held by three different forensic organizations. Another answer would seem to lie in examining the records of one particular contest over a long period of time. This was the method used in the present investigation. Other deviations from Knower's method were used also. Ratings of the individual judges were used rather than final average ranks and χ^2 tests of significance were made. A check was also made to determine whether it harmed or helped another speaker to be in a position adjacent to the speaker awarded first place.

The contest studied was that of the Northern Oratorical League. Almost every year since 1891, students from each of the six member schools have met in oratorical competition.[2] The annual events are judged by faculty representatives of the schools involved. Each representative judges all of the speakers except the one from his own school, so that, though there are six speakers, each individual judge awards only five places. The contest is held at a different school each year, and the speaker from the host school speaks first. Thus, order of speaking for each school changes each year so that ordinal position for any one speaker is, in effect, a matter of chance. Sequence of schools remains the same.

The sample used for this examination included the records of 22 years or 660 judgments by 132 judges of an equal number of speakers. This sample was large enough to ensure a high degree of reliability. χ^2 tests were run on each ordinal position, the hypothesis being, of course, that over a period of years, if no ordinal position effect had been present, speakers in each position should have received first, second, third, fourth, and fifth place an approximately equal number of times. This is the null hypothesis.[3]

Mr. Becker (M.A., Iowa, 1949) is Instructor in Radio and Television, State University of Iowa.

[1] Franklin H. Knower, "A Study of Rank-Order Methods of Evaluating Performances in Speech Contests," *Journal of Applied Psychology*, XXIV (October 1940), 633-644.

[2] A few years in which more than or fewer than six speakers competed were deleted from the sample. There were other years for which no records could be located.

[3] The formula used was $\chi^2 = \Sigma \frac{(o-e)^2}{e}$ where o is the observed frequency minus a cor-

Results, as shown in Table I, indicated that there would appear to be something other than the skill of speakers involved in the awarding of places to those speaking first, second, or, possibly, third in the Northern Oratorical League contests. This was borne out by χ^2 tests of the null hypothesis for each position. These tests indicated that the variations in rankings for ordinal positions 1, 2, and 3 were greater than we would expect from chance. On the other hand, the rank variations for positions 4, 5, and 6 were small enough conceivably to have been caused by chance so that the null hypothesis for these positions remains tenable.

Within each ordinal position, the expected frequency for each place was, of course, 20%, since each judge awarded five places. During the years for which records are available for the N.O.L. though, only 3.6% of the judgments awarded first place to an initial speaker—less than one-fifth of the expected frequency. Only 10%—half of the expected frequency—of judgments on an initial speaker awarded him second place. Conversely, over 38%—almost twice as many as the expected frequency—relegated these first speakers to fourth place.

For ordinal position two, as indicated in the table, a somewhat different effect occurred; almost 33% of the judgments on the speakers in this position awarded them second place, while only 9% awarded them fourth place. Thus, it would appear that if one spoke second in the N.O.L. contest, the chances of winning second place are much above the average, while the chances of being given fourth place are far below average.

The bias for the third ordinal position appeared to be toward lower ratings. That is to say, the frequency with which speakers in the number three position were awarded last place was over one and a half times the expected frequency, while they received somewhat less than the expected number of firsts, seconds, thirds, and fourths.

The only ordinal positions which were awarded first place with much greater frequency than might be expected were the fourth and sixth positions. As stated above, though, the χ^2 on neither of these positions was large enough to permit rejection of the null hypothesis with a high level of confidence. This could mean that these variations were due to chance or that the sample was not large enough or the tests not powerful enough to detect differences of statistical significance. At any rate, in the contests studied, the ordinal position effect was greatest for the first, second, and third speaking positions. The effect was least, or non-existent, for the final three positions.

From this study it would appear then that speakers, competing in oratorical contests judged in this manner, have a greater chance of being awarded fourth place if they speak first, second place if they speak second, and fifth place if they speak third.

These results would seem to agree with those of Knower, except for those

rection for continuity of .5, and e is the corresponding expected frequency on the basis of the hypothesis being tested. In this particular study, it was found that the null hypothesis for ordinal positions one and two could be rejected with a confidence level far in excess of .01. The χ^2 for position one was 37.69 and that for position two, 16.15. With the four degrees of freedom in this particular design, these could have been rejected at the .01 level of confidence even if they had been as low as 13.277. In the case of position three, it was found that it could also be rejected, but with a lesser degree of confidence, .061. In the long run, at this level of confidence, one would only be rejecting a true hypothesis 6% of the time. The null hypothesis for positions four, five, and six could not be rejected at a high enough level of confidence to satisfy the conditions set up in this particular investigation.

TABLE I

PERCENTAGE OF CONTESTANTS IN EACH SPEAKING POSITION WHO WERE ASSIGNED EACH RANK

		Rank					
		1	2	3	4	5	Total
Ordinal Position	1	3.64%	10.00%	24.54%	38.18%	23.64%	100.00%
	2	21.82	32.72	22.73	9.09	13.64	100.00
	3	18.18	14.55	16.36	19.09	31.82	100.00
	4	28.18	17.27	17.27	21.82	15.46	100.00
	5	22.73	28.18	16.36	17.27	15.46	100.00
	6	25.45	16.36	23.64	15.46	19.09	100.00

on the final position which he concluded was one of the less-favored positions.

It should be noted that all or most of the persons involved in the judging of the contests from which these data were obtained were professors of speech. These men were experienced in judging, each with a fairly well-defined set of criteria on which to base judgments. If an ordinal position effect was present at all with these men, it would seem to be a likely hypothesis that an even greater bias of this sort would appear with inexperienced judges. The fact that each judge listens to but does not judge the speaker from his own school should have no influence on the ordinal position effect since it is equalized for all speakers. In other words, if this reacts on the ratings of judges, it should affect all speakers equally.

In the examination of what happened to contestants speaking adjacent to the person awarded first place by each judge, no reliable differences were found. That is to say, these speakers appear to have an equal chance of being awarded second, third, fourth, or fifth place even though speaking before or after the one whom the judges select as the best. χ^2 tests of these data were also made.

This investigation does not give sufficient basis for the formulation of any sort of corrective formula. It would seem to this writer, however, that two things might be done. Judges of such contests should be made aware of this apparent tendency to discriminate against the first speaker, while perhaps favoring one of the later speakers. Further research of this same sort should be done on this problem also in order to build up a large enough body of information on which to base reliable generalizations. For instance, one might expect the direction and amount of bias to vary with the number of speakers. Until further investigations are made, varying the conditions and the number of competing speakers, the findings of this study and subsequent generalizations must be limited to speaking contests of this type with six speakers.

COMMENTARIES

PAINS TO BE PERSPICUOUS

. . . I am always willing to run some hazard of being tedious in order to be sure that I am perspicuous; and after taking the utmost pains that I can to be perspicuous, some obscurity may still appear to remain upon a subject in its own nature extremely abstracted.—Adam Smith, *The Wealth of Nations*, Book I, Chapter IV, "Of the Origin and Use of Money."

THE FORUM

SPEECH BUILDINGS TODAY

Doubtless many readers of *QJS*, like the editors, will be astonished to read in this issue the disclosures of Messrs. Constans and Kantner concerning the extent of the recent, current, and planned construction in the various areas of speech. What do the facts suggest?

(1) The systematic study of the speech arts and sciences is now an accepted fact in colleges and universities throughout the country. Administrators today do not build and equip costly structures for a discipline that has in their opinion a dubious present or a hazy future.

(2) Apparently a significant number of college and university administrators have been led to see that the problem of building for instruction in speech is not merely that of providing shelter. No less than the physical sciences the disciplines of speech require housing and materials for specific educational functions. The special requirements of radio and television are universally recognized. The theatre arts, the speech and hearing clinics, and the laboratories all require structures and equipment designed for them. Even the teaching of interpretation, discussion, debate, and public address can be improved by attention to their basic needs.

(3) In these days of intense competition for limited funds, some departments of speech have been able to demonstrate to their administrators the wisdom of expending considerable sums to improve instruction in speech. Will not the enterprise of these departments influence other departments to influence other administrators?

(4) Men of long memory can recall other eras when other disciplines were in academic favor. Perhaps professors of speech should remind themselves daily that buildings are made to be used and that in their wise use departments of speech will prosper.

B.A.

REPORT OF THE NOMINATING COMMITTEE

The Nominating Committee submits the following report for publication in the April issue of *QJS:*

President: Karl R. Wallace, University of Illinois (As First Vice-President, Professor Wallace succeeds to the presidency under the provisions of the Constitution of SAA.)

First Vice-President: Thomas A. Rousse, University of Texas

Second Vice-President, Elva Van Haitsma, Ottawa Hills High School, Grand Rapids, Michigan

Members of the Executive Council:

Helen G. Hicks, Hunter College

H. Bruce Kendall, University of Nebraska

Harry M. Williams, Miami University

E. E. Willis, University of Michigan

Respectfully submitted: Jacoba Dalebout, Robertson Strawn, Karl R. Wallace, Forest L. Whan, Sara Lowrey, *Chairman.*

PRESIDENTS OF SAA

To the Editor:

Perhaps some of your readers will be interested in a brief summary of some aspects of my recent study of 35 past presidents of the Speech Association of America and their contributions to *QJS*.

Three of the presidents have been women. Four have come from the University of Wisconsin, three from Northwestern, three from Cornell, and three from the State University of Iowa; two came from the University of Utah, and the rest from other schools throughout the country. The Central states were represented by 14 presidents, the East by eight, the Middle West by six, the West by five, and the South by two.

All but one of the past presidents have contributed at least one article to *QJS*. Robert West and C. H. Woolbert, with 15 articles each, and J. M. O'Neill with 14, were the most frequent contributors. The 35 presidents contributed a total of 179 articles to *QJS* for an average of approximately five each. Since the number of articles published in *QJS* between 1915 and 1950 totaled 1,792, the presidents of the organization contributed about 10% of the articles published. Most of the articles written by the presidents were concerned with some phase of speech education.

RICHARD HENSTROM
Salt Lake City, Utah

EXCERPTS FROM THE MINUTES OF THE EXECUTIVE COUNCIL

Netherland Plaza Hotel
Cincinnati
December 28-31, 1952

The Speech Association of America transacted the following items of business:[1]

Elected new officers and members of the Council as announced in the opening pages of *QJS*, February, 1953.

Approved a revised budget of $50,210.00 for the current year, and of $51,610.00 for 1953-54. (A copy of these budgets appears in the pages following.)

Accepted revised Constitution as printed in April, 1952, *QJS*.

Revised its By-laws to provide for new method of selecting the Nominating Committee. (See complete resolution in the pages following.)

Confirmed arrangements to meet in New York in 1953, Chicago in 1954, Los Angeles in 1955, Chicago in 1956, Boston in 1957 (last week in August) and Chicago in 1958.

Elected Wilbur S. Howell as editor of the *QJS* and J. Jeffery Auer as editor of *Speech Monographs*, for terms beginning in January, 1954.

Considered problem of structure of the Association and voted to continue Committee on Structure of SAA.

Voted to empower the present Committee on Interpretation to plan and prepare programs in interpretation for the 1953 meeting (and to report the same to the First Vice-President) and to set in motion procedures which will enable the persons interested in interpretation in the Association to propose their own committee hereafter.

Passed resolution submitted by Committee on Freedom of Speech. (See complete resolution in the pages following.)

Decided that appeals to foundations for funds to support projects in the name of the Association must be approved by the Council. Approved plan of Committee on Discussion and Group Methods to submit to the Fund for Adult Education, Ford Foundation, a prospectus for a national discussion service, to be conducted under the auspices of SAA.

Accepted proposal of Committee on Background Studies in History of Speech Education in America that con-

[1] A complete, mimeographed copy of the minutes may be obtained from the Executive Secretary, 12 E. Bloomington Street, State University of Iowa, Iowa City, Iowa.

tract for publication be signed with Appleton-Century-Crofts, Inc.

Joined with MLA and the Linguistic Society in approving a project for a Dictionary of Current American Usage, to be published by NCTE.

Named immediate past presidents of AFA and NSSC to membership on SAA Council.

Heard reports of officers and committees.

Made changes in committee structure and personnel. (See list of committees following.)

COMMITTEES for 1953

(The chairman of each committee is named first. Members *ex officio* are listed in italics.)

Advisory Committees

COMMITTEE ON COMMITTEES: *H. P. Constans, Karl R. Wallace, Lionel G. Crocker, Mary Blackburn, Paul D. Bagwell, Orville A. Hitchcock, Franklin H. Knower, Bower Aly, Dallas C. Dickey.*

FINANCE: Andrew T. Weaver (Chairman until July 1, 1953). Rupert L. Cortright (Chairman July 1, 1953 to July 1, 1954). James H. McBurney, *Orville A. Hitchcock.*

PUBLICATIONS: Marie K. Hochmuth, William M. Sattler, John V. Irwin, Hubert C. Heffner, *H. P. Constans, Orville A. Hitchcock, Franklin H. Knower, Bower Aly, Dallas C. Dickey, Paul D. Bagwell.*

TIME AND PLACE: Kenneth G. Hance, Virgil A. Anderson, H. Darkes Albright, James H. Henning, Wesley Wiksell, *Orville A. Hitchcock.*

PUBLIC RELATIONS: Paul D. Bagwell, Magdalene E. Kramer, Andrew T. Weaver, *H. P. Constans, Orville A. Hitchcock.*

COMMITTEE ON POLICY: Magdalene E. Kramer, Rupert L. Cortright, James H. McBurney, Horace G. Rahskopf, Wilbur E. Gilman, Lionel G. Crocker.

Coordinating Committees

COMMITTEE ON COOPERATION BETWEEN SAA AND ASHA: Karl R. Wallace, Harlan Bloomer, Paul Moore, M. D. Steer.

COMMITTEE ON COOPERATION BETWEEN SAA AND AETA: Karl R. Wallace, Barnard Hewitt, Norman Philbrick, Delwin Dusenbury.

COMMITTEE ON COOPERATION BETWEEN SAA AND REGIONAL ASSOCIATIONS: Paul D. Bagwell and the presidents of CSSA, WSSA, SSA, SAES, PSA.

Service Committees

CONTEMPORARY PUBLIC ADDRESS: Winton H. Beaven, Ernest J. Wrage, A. Craig Baird, Waldo W. Braden, Charles W. Lomas.

INTERCOLLEGIATE DISCUSSION AND DEBATE: E. C. Buehler is the SAA representative from November 1, 1952, until November 1, 1953. Robert G. Gunderson will be the SAA representative from November 1, 1953, until November 1, 1954. The other members of the committee consist of representatives from TKA, PKD, DSR, and PRP. The chairmanship rotates.

RETRAINING OF TEACHERS OF SPEECH FROM FOREIGN COUNTRIES: Earl H. Ryan, Wendell Johnson, Gifford Blyton, Albert T. Cordray, plus two members to be appointed by ASHA.

INTERNATIONAL DISCUSSION AND DEBATE: Annabel Dunham Hagood, Gordon F. Hostettler, Richard Murphy, David C. Ralph, Thomas A. Rousse, Robert B. Huber, Leland T. Chapin, Franklin R. Shirley, Mildred E. Adams (Consultant—Institute on International Education).

COMMITTEE ON DISCUSSION AND GROUP METHODS: William E. Utterback, Franklyn S. Haiman, Carroll C. Arnold, John W. Keltner, H. L. Ewbank, Sr., Dean Barnlund, W. Charles Redding.

COMMITTEE ON ARCHIVES: L. LeRoy Cowperthwaite, J. Jeffery Auer, Lester Thonssen, *Orville A. Hitchcock.*

Study Committees

HISTORY OF SPEECH EDUCATION: Bert Emsley, Edyth Renshaw, Ota Thomas Reynolds, Giles W. Gray, Clarence Edney, Douglas Ehninger.

HISTORY OF AMERICAN PUBLIC ADDRESS: George V. Bohman, Robert D. Clark, Dallas C. Dickey, J. Garber Drushal, Marie K. Hochmuth, Donald C. Bryant, W. Norwood Brigance, J. Jeffery Auer, A. Craig Baird, H. L. Ewbank, Sr., Ernest J. Wrage, Laura Crowell, Hollis L. White, Lindsey S. Perkins.

PROBLEMS IN THE ELEMENTARY SCHOOL: Mardel Ogilvie, C. Agnes Rigney, Elise Hahn, Geraldine Garrison, Adah L. Miner, John J. Pruis, Jean Conyers Ervin.

PROBLEMS IN THE SECONDARY SCHOOL: Evelyn Konigsberg, Yetta Mitchell, Waldo W. Phelps, Oliver W. Nelson, Charles L. Balcer, Hayden K. Carruth, Freda Kenner, Bea Olmstead.

PROBLEMS IN COLLEGES AND UNIVERSITIES: David C. Phillips, Donald E. Hargis, William

H. Perkins, Leland T. Chapin, Clyde W. Dow, Charles M. Getchell.

PROBLEMS IN GRADUATE STUDY: Wilbur E. Gilman, John W. Black, Clarence J. Simon, Mary Margaret Robb, Claude L. Shaver.

PROBLEMS IN TEACHING SPEECH TO PREACHERS: Charles A. McGlon, Charles E. Weniger, Balsell B. Baxter, Lowell G. McCoy, John J. Rudin, Fr. Edward P. Atzert.

PROBLEMS IN INTERPRETATION: Helen G. Hicks, Frank M. Rarig, Alethea S. Mattingly, Edna E. Gilbert, Leslie Irene Coger, Garff B. Wilson.

PROBLEMS IN RADIO AND TELEVISION: Giraud Chester, E. William Ziebarth, Forest L. Whan, D. Glenn Starlin, Richard L. Rider, Earl H. Ryan, H. Clay Harshbarger, Thomas C. Battin.

PROBLEMS IN COMMUNICATION: Thomas R. Lewis, Ralph G. Nichols, Irving J. Lee, David M. Grant, Charles E. Irvin, Ralph C. Levden.

PROBLEMS IN MOTION PICTURES AND VISUAL AIDS: Buell B. Whitehill, Jr., C. R. Carpenter, Earl R. Wynn, Beatrice F. Jacoby, Morton H. Silverman, Karl F. Robinson, Clair R. Tettemer.

PROBLEMS IN VOICE SCIENCE: Wilbert Pronovost, Virgil A. Anderson, Paul Moore, T. D. Hanley, Charlotte G. Wells.

PROBLEMS OF THE SOCIAL SCIENCES IN SPEECH: Ross Scanlan, Robert T. Oliver, Howard Gilkinson, Orville L. Pence, Milton Dickens.

PROBLEMS IN PHONETICS: Arthur J. Bronstein, William R. Tiffany, Gladys E. Lynch, C. M. Wise, Malcolm S. Coxe.

PROBLEMS IN PARLIAMENTARY PROCEDURE: F. Earle Johnson, J. Walter Reeves, J. Jeffery Auer, Carroll C. Arnold, James L. Golden, Charley A. Leistner.

GRADUATE RECORD EXAMINATION: Franklin H. Knower, James F. Curtis, Delwin Dusenbury, Alan H. Monroe, Garnet R. Garrison.

PROBLEMS IN ADULT EDUCATION: David Potter, Harold T. Zelko, James N. Holm, E. C. Buehler, Charles T. Estes, Earnest Brandenburg, Wesley Wiksell.

PROJECT COMMITTEES

VOLUME OF BACKGROUND STUDIES IN THE HISTORY OF SPEECH EDUCATION IN AMERICA: Karl R. Wallace, Warren Guthrie, Frederick W. Haberman, Barnard Hewitt, Harold Westlake, C. M. Wise.

VOLUME III OF *The History and Criticism of American Public Address:* Marie K. Hochmuth, Donald C. Bryant, W. Norwood Brigance.

VOLUME OF STUDIES OF PUBLIC ADDRESS ON THE ISSUE OF ANTI-SLAVERY AND DISUNION *circa* 1860: J. Jeffery Auer, A. Craig Baird, H. L. Ewbank, Sr.

VOLUME OF STUDIES IN THE COLONIAL PERIOD OF AMERICAN PUBLIC ADDRESS: George V. Bohman, Dallas C. Dickey, Ernest J. Wrage.

MICROFILMING OF RESOURCE MATERIALS IN THE FIELD OF SPEECH: Frederick W. Haberman, George R. Kernodle, William W. Melnitz, John McDowell, Hubert C. Heffner, Albert E. Johnson.

Ad Hoc COMMITTEES

COMMITTEE ON STRUCTURE OF SAA: Paul D. Bagwell, Orville A. Hitchcock, Helen G. Hicks, Ralph G. Nichols, John W. Keltner, Hugo E. Hellman, Barnard Hewitt, Forest L. Whan, Wendell Johnson, M. D. Steer, C. M. Wise, John W. Black, Franklin H. Knower, Giles W. Gray, W. Norwood Brigance, *Lionel G. Crocker, H. P. Constans, Karl R. Wallace.*

COMMITTEE ON CODE OF PROFESSIONAL ETHICS: Richard Murphy, Claude E. Kantner, H. Darkes Albright, Wilbur E. Gilman, Lester L. Hale.

RESOLUTION ON FREEDOM OF SPEECH

Approved by the Association at its 1952 Meeting:

"Be it herewith resolved: I. That we reaffirm our belief in the free platform, and in the free exchange of ideas; II. That we condemn the increasing pressures which tend to intimidate free expression of convictions; III. That we condemn loose charges of 'guilt by association,' allegations of guilt without proof, the use of committees to suggest guilt without proper trial, and the reversal of the American tradition of the burden of proof wherein a person accused is presumed innocent until proved guilty; IV. That we reaffirm our belief in the processes of free debate and discussion and our belief that the United States of America stands in present danger from the suppression of free speech rather than from the full use of all institutions which bring information and honest belief to the public forum."

REVISION OF BY-LAWS

Report of Special Committee on Revision of By-Laws on Nomination and Election of the Nominating Committee,

approved by the Executive Council of the Association, December 29, and by the Association, December 31, 1952.

The Committee recommends that Article III, Section 3, second paragraph of the By-Laws be deleted and the following substituted in its place:

"Each member of the Association may nominate one person for the Nominating Committee, the nomination being delivered or postmarked not later than October 20. The twelve receiving the largest number of nominations shall be listed alphabetically upon the official ballot, which is to be mailed to the entire membership on or before November 1. In case of a tie for twelfth place, the number of listed nominees shall be increased to include the tying nominees. A returned ballot to be valid must be postmarked not later than December 1, and it must rank in order of preference (1, 2, 3, etc.) as many nominees as the voter may choose without any regard to the number to be elected. (The voter may rank all names on the ballot, or only those he may care to select.) The ballots shall be counted in accordance with the principle of the Hare System of Proportional Representation as exemplified in the election of Councilmen by the City of Cincinnati, 1951.

"The Executive Secretary shall notify the three elected nominees immediately after the election, and receive in reply information from each of them as to whether he will be present at the meeting of the Nominating Committee to be held not later than the first day of the annual convention at the convention center. Anyone elected who is not in attendance at this designated committee meeting shall be deemed ineligible to serve upon the Nominating Committee, and the one or ones, present at the convention, next in order in accordance with the Proportional Representation system shall be named as members of the committee until a total of three shall be secured.

"The nomination and election of the Nominating Committee shall be under the supervision of the Executive Secretary, or of others designated from time to time by the Executive Council. The supervising officer or officers are authorized, subject to the approval of the Executive Council, to adjust the dates or details for the process of the nomination and election of the Nominating Committee, if a change in the time of the annual convention, or other exigency, makes this necessary."

THE BUDGETS

The revised budgets for 1952-1953 and 1953-1954 follow:

	1952-1953	1953-1954
Publications:		
Quarterly Journal	$ 9,500	$ 9,500
Speech Monographs	3,500	3,500
Annual Directory	2,500	2,750
Special Printing	1,500	600
Repurchase of Old Copies	150	150
Speech Teacher	3,600	3,600
Printing and Mimeographing:		
Stationery	1,000	1,000
New Solicitations	1,000	1,250
Renewals	250	250
Placement	600	600
Convention	2,400	2,400
Sustaining Members	35	35
Personnel:		
Officers and Committees	2,500	2,500
Secretary and Clerical	11,000	12,000
Dues and Fees:		
American Council on Education	100	100
AETA Share of Convention Fee	500	500
Commissions and Discounts	1,500	1,500
Bank Charges	25	25
Secretary's Bond and Audit	200	200
Other Expenses:		
Postage and Distribution	3,000	3,500
Binding	750	750
Office Supplies	1,000	1,200
Insurance	250	250
Office Equipment and Service	800	400
Convention Expense	1,000	1,500
Reserve Fund	500	500
Contingency	1,000	1,000
Interest on Notes	50	50
	$50,210	$51,610

NEW BOOKS IN REVIEW

EARNEST BRANDENBURG, *Editor*

DIRECTIONS IN LINGUISTICS

C. M. Wise and Ruth Hirsch

I. Linguistics in the Speech Curriculum

With a lack of fanfare unusual in curricular evolution, linguistics has for a quarter of a century been gradually assuming a position among the offerings of departments of speech. The approach has been by two paths: (1) that designated as voice science or speech science or experimental phonetics, (a) exploring anatomy and physiology (including neurology) as related to the act of speech, and (b) exploring the application of the physics of sound to the same act; and (2) that designated as phonetics, exploring the nature and classification of the sounds of speech, and utilizing the visual symbols representing these sounds.

Voice science has invented, adapted, discarded, and reconstituted a bewildering array of instruments, some for workaday use, like the tape recorder, and some for research, like the spectrograph. Phonetics has made itself useful in speech fundamentals, in speech correction, in the dialectal aspects of drama and interpretation, and in the fruitful newer field of linguistic geography; and it has inevitably led into phonemics and into other aspects of general linguistics. The departments of speeech of at least four universities have done curricular work (including field work) in linguistic geography, and in some universities they have joined in inter-departmental general linguistics programs; in at least one instance a curriculum for the Ph.D. degree is offered through the joint activity of the departments of English, Romance Languages, Germanic and Slavic Languages, and Speech.

Since departments of speech have thus come to have an interest in the evolution of linguistic thought, Parts II and III of this discussion present, respectively, an overview of some events in the evolution of linguistic study, and a review of Einar Haugen's critical evaluation of the more recent of these events. Haugen's views on linguistic thought, his appreciation of the labors, inspirations, and discoveries of linguistic thinkers, and his implicit criticism of the posturings and attitudinizings of some individuals, will, when set into the framework of the times, prove an excellent guide to students pursuing the science of linguistics.

II. An Overview of Progress in Linguistics

Linguistic thought is as old as the Rosetta stone, Pānini's Sanskrit Grammar, Aristotle's discussions of number and case, the library at Alexandria, and

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the translation of the Old Testament into the Greek Septuagint. But linguistics as we think of it began to take unique form in the first half of the nineteenth century, through the comparative studies of Rasmus Rask, Jacob Grimm, Franz Bopp, August Friedrich Pott, and August Schleicher; later of Herman Paul and the Junggrammatiker, who debated the existence of invariable laws governing sound change under the cryptic question, "Gibt es Lautgesetze?" and of Wilhelm Wundt and the psychologists, who groped for the ultimate origins of speech. These and the many other nineteenth-century writers were mainly historical linguists. Structural linguists were yet to come. The historical linguists were preoccupied with the study of the well-known European languages. Their work had great merit, but its approach was bound by the straitjacket of traditional Latin and Greek grammar.

Near the end of the nineteenth century, the anthropologist Franz Boas turned toward language as a primary source of insight into ethnology. Boas and his students, striving for phonetic objectivity and subordinating their ethnocentric view of language, concentrated on accurate language description. Since from the point of view of another language any language is arbitrary in its classification, it reflects its speakers' culture, which then may be studied from the language point of view. From his wide experience with non-Indo-European languages, particularly American-Indian languages, Boas concluded that similarity among language structures does not necessarily mean ethnic relationship; that phonemic and morphological features can spread without genetic spread; that the resultant picture, though more complex, is more accurate than a mechanical *Stammbaum*.

Similar to Boas' ideas, though diverging technically, were those of Edward Sapir. Sapir also viewed language in its cultural context; like Boas, he advocated a strict phonetic method of transcription; like him he did his field work with native speakers. He went further, however, by prefiguring phonemic principles. Sapir realized that the sounds of language are not a haphazard agglomeration, but that they are "structured"; that every language has only a relatively small number of these structured sound features, i.e., phonemes; and that these structured units appear in patterns characteristically different in every language. This concept of structure is Sapir's greatest contribution to modern linguistic science.

The man who has had the profoundest influence on American linguists is Leonard Bloomfield. In his *Language* (1933), he stated all the principal features of descriptive linguistics and laid the ground-work for future theoretical discussions and for the analysis of specific linguistic structures. Although Bloomfield was influenced by the behaviorist Albert Paul Weiss, he taught that the psychological orientation of the linguist is immaterial so long as he keeps it out of linguistics. In contrast to the misleading psychological terminology adopted by Sapir, Bloomfield's terminology was rigidly defined for linguistics alone. He made the study of language objective; he was a firm advocate of the non-mentalist point of view, which his critics have called materialistic.

Linguistic science has to deal with events that are accessible in their time and place to any observer. Hence Bloomfield's criteria were those of form applied systematically, rather than those of meaning, as with the generality of his predecessors. He applied his strict procedure of descriptive analysis not only

to synchronic linguistics but also to comparative and historical linguistics.

Close upon Bloomfield's *Language* came W. Freeman Twaddell's *On Defining the Phoneme* (1935), which summarized all the important thinking on the phoneme up to that date, and added Twaddell's own theory that the phoneme is an abstractional, fictitious unit. Clearly the concept of the phoneme would occupy a focal point in the minds of linguists for a long time, with comparable emphasis on morphemics and syntax to follow in due course.

In their *Outline of Linguistic Analysis* (1942), Bernard Bloch and G. L. Trager have carried out Bloomfield's ideas even further and more systematically than did Bloomfield himself. Their definition of language as a system of arbitrary vocal symbols providing a means of group cooperation is based on the mechanistic principles of Bloomfield. Their book, a summary of descriptive analysis covering the field from phonetics to syntax, contains little with which linguists following the Bloomfield tradition would disagree today. *An Outline of English Structure* (1951) by G. L. Trager and H. L. Smith, Jr. in itself exemplifies a rigorous methodological analysis and presents a number of conclusions on English structure. It maintains a strict separation of levels of analysis; e.g., all phonemic problems are settled on the phonemic level without recourse to morphology. Some features still controversial are included in this study, e.g., the problem of juncture. Bloch disagrees on this and several other issues, as he has shown in his *Studies of Colloquial Japanese* (1950). On his own part, Bloch continued his thinking on pure linguistic theory and rigorous methodology, as demonstrated in *A Set of Postulates for Phonemic Analysis* (1948).

Kenneth L. Pike has sought for a primarily practical application of phonemics, and Eugene A. Nida has sought similarly for applications of morphology and syntax. The product of Pike's quest has been a textbook, the only one in its field, entitled *Phonemics: A Technique of Reducing Languages to Writing* (1947). Though Pike has been criticized for lax methodology and for not keeping levels of analysis apart, his book has proved useful and effective. The most recent presentation of his point of view appears in *More on Grammatical Prerequisites* (1952). Pike's earliest book, *Phonetics* (1943), has won wide approval, and his *Intonation of American English* (1947) has proved a significant contribution. Some of his analyses on intonation have been challenged, particularly by Smith and Trager in the above-mentioned *Outline*. Pike's *Tone Languages* (1945) outlines practical guidance for the analysis of level and contour tone languages. Nida's counterparts to Pike's *Phonemics* are his *Syntax: A Descriptive Analysis* (1946), and his *Morphology: The Descriptive Analysis of Words* (1949). These provide analytical and practical solutions of problems in their respective areas.

Benjamin Lee Whorf's *Five Articles on Linguistics* (reprint 1952) break ground in their view of language within the larger cultural framework. Whorf shows how the categories of language mirror the speakers' concept of the world. Though the many discussions of his work have brought forth objections to some of its parts, Whorf has profoundly influenced present linguistic thought.

Metalinguistics has been defined by Trager in his *Field of Linguistics* (1949) as the study of the relation between linguistic and non-linguistic cultural behavior, and as distinct from microlin-

guistics—his term for linguistics as we have usually conceived of it. He uses a third term, *prelinguistics*, for the study of the raw material needed for a structural analysis. He places the study of phonetics here.

A most important recent contribution in phonetics is that of Martin Joos, *Acoustic Phonetics* (1948), which uses effectively the data made available through the sound analyses of the spectrograph. Joos discusses the relation between auditory and acoustic study as the basis of phonological analysis, one of the principal points of differing opinion between American linguists and the Prague School (*cf.* below).

Rulon S. Wells, in his *Automatic Alternation* (1949), has discussed theoretically the transitional field of morphophonemics, the study of phonemic alternation within morphemes. Previously (1947) Wells had also devoted his attention to morphology and syntax and had worked out a unified, systematic theory. After establishing the patterns and the constitutes thereof he carries out a substitution with the concept of expansion of morphemes to morpheme sequences. Zelig S. Harris, in a number of articles, and more recently in his book *Methods in Structural Linguistics* (1951), has worked out a unified procedure of discourse analysis. His methodology is most rigorous and consistent in determining units of linguistic form and in describing their alternants and combinations. The book is a milestone in the presentation of procedure in discourse analysis. Harris' work has provoked a considerable amount of discussion; e.g., the earlier articles were responsible for C. F. Hockett's *Problems in Morphemic Analysis* (1947), and the book itself has stimulated reviews by Norman A. McQuown and Murray Fowler (1952).

The limitation of space does not allow a discussion of the writings of some other American linguists, like, e.g., those of Carl F. Voegelin on American-Indian languages, of Y. R. Chao on the analysis of Chinese structure, and of Morris Swadesh on the English vowel system and on American-Indian languages. The bibliography at the end of Part III mentions several others that this brief enumeration crowds out. But even a brief sketch of present-day American structural linguistics would be incomplete without mention of the so-called Prague School as exemplified in this country by Roman Jakobson and the Linguistic Circle of New York. Corresponding to the influence of Boas, Sapir, and Bloomfield in America was the influence in Europe of the Swiss Ferdinand de Saussure and of the Russian-born Austrian N. S. Trubetzkoy of *Le Cercle Linguistique de Prague*. De Saussure established the dichotomy of *langue* (language) and *parole* (speech), the dichotomy of synchronic and diachronic linguistics, the *signifiant* (form) and the *signifié* (meaning). He considered language a system of signs in systematic relations to one another; the signs, however, are completely arbitrary; they matter only in being distinct from one another, and therefore only their relativity is relevant to the system. Trubetzkoy carried further the concept of correlations with de Saussure's phonological distinctions, and introduced the concept of neutralization and archiphoneme, with the presence or absence of distinctive features. He also developed a system of types of opposition, perhaps slightly over-differentiated, but methodologically important. Using a similar approach, Roman Jakobson, in *Preliminaries to Speech Analysis* (1952), consistently applies the principle of binarity, according to which the whole system of language is to be reduced to binary oppositions. Also, in

the tradition of the Prague School, Jakobson favors acoustic criteria, whereas the followers of Bloomfield prefer to operate primarily with articulatory criteria. Another exponent of the Prague School of thought, André Martinet, shows in his *Function, Structure, and Sound Change* (1952) the importance of structural linguistics not only as a classification of diachronic linguistic changes but also as a total or partial explanation of many of these changes.

The work of de Saussure had great influence on what is today usually referred to as the glossematic school of linguistics, whose main representatives are Louis Hjelmslev and H. J. Uldall of *Le Cercle Linguistique de Copenhague*. Hjelmslev's principal work, *Omkring sprogteoriens grundlaeggelse* (1943), has been translated into English by F. Whitfield. The glossematic is perhaps the most consistent of all linguistic theories, and the one most fully developed logically. It has yet to be truly tested in practice.

The differing views of linguists seem far apart; indeed far-reaching theoretical differences are present: but considerable practical agreement also exists. With only a minimum of reinterpretation a follower of one school can often utilize an analysis by a scholar of another. However, Haugen regrets not the differences but the difficulties of reinterpretation.

III. New Directions[1]

Haugen considers linguistics an international science, both in *raison d'être* and in personnel. He regrets that, as he believes, American and European linguists have withdrawn too far into their own cubicles and are thus losing international contact. He regrets that the "metalanguage" of the world's linguists, "a language which is used to make assertions about another 'language,' does not agree on the two sides of the Atlantic, even in basic nomenclature, with the result that cisatlantic and transatlantic scholars actually have increasing difficulty in reading each other's works. He notes, moreover, that small groups on both sides incline to assume a scientific isolation, "with even a hint of arrogance," within which esoteric meta-idiolects arise and metadialects are spoken. He observes that "those who have acquired this terminology are often unwilling to . . . translate other terminologies into their own languages," assuming "that those who use different terms are either talking nonsense or are confused in their thinking."

Haugen believes that the American and European schools of linguistic thought, whatever their differences of emphasis and approach, are "talking about the same thing, struggling toward the same goal." They are for example, "both attempting to give a mathematical formulation to linguistic statements: Harris has described his syntactic analysis as 'mathematical'; Hjelmslev declares his purpose to be the creation of a 'linguistic algebra.' . . . But their vocabulary seems to have little beyond the word PHONEME in common." Compare such apparently synonymous terms in the following:

American	*European*
Immediate constituent analysis (Wells)	Deductive method (Hjelmslev)
Constitute (W.)	Derivate (H.)
Focus class (W.)	Paradigm (H.)
Sequence class (W.)	Chain (H.)
Substitution (Harris)	Commutation test (H.)

From the comparison of metalanguages, Haugen moves toward "the advantages and limitations for the average linguist of the mathematical approach."

[1] Einar Haugen, "New Directions in Linguistics," *Language*, XXVII (July-September 1951), 211-222.

His thesis is that "any linguistic entity can be described from two points of view, one internal to the language described, and one external to it." Traditional linguistics has proceeded from the external point of view, present-day linguistics from the internal. Haugen believes that although the revelations of internal organization and relation are useful, linguistics cannot divorce itself from the real world. One result of such divorce would be the elimination of the criterion of phonetic identity and of any correlation with meaning. "Hjelmslev asks for a 'linguistics whose theory of expression is not a phonetics and whose theory of content is not a semantics.'" Joos has suggested that "phonetics should be handed over to the physicists and semantics to the sociologists." Haugen holds, on the contrary, that "distributional analysis must go hand in hand with phonetic and semantic identity in any total description of a language." Above all, he advocates metalinguistic unity.

"New Directions in Linguistics" contains, naturally, far more than could be included in the foregoing. Twelve pages rarely encompass so much closely reasoned material. They bring into focus the current powerful emphasis on mathematical formulation in linguistic thought; and by implication and affirmation, they suggest the future appearance of new foci of emphasis and the persistence of old foci which may supplement or modify the mathematical frame of reasoning. Haugen's analysis of linguistics adds important meaning to the survey constituting Part II of this article. The student of linguistics in a department of speech or elsewhere who reads "New Directions in Linguistics" and the books and articles to which it refers, and then re-reads "New Directions," will have a point of departure from which he may proceed in any reasonable new direction of his own.

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SEMANTICS AND THE PHILOSOPHY OF LANGUAGE: A COLLECTION OF READINGS. Edited by Leonard Linsky. Urbana: University of Illinois Press, 1952; pp. 289+ix. $3.75.

Anyone seriously interested in this book will want to know first of all just what readings it contains. Here is the full list: "The Semantic Conception of Truth," by Alfred Tarski; "The Modes of Meaning," by C. I. Lewis; "On Likeness of Meaning," and "The Problem of Counterfactual Conditionals," by Nelson Good-

man: "Notes on Existence and Necessity," and "On What There Is," by Willard V. Quine; "Descriptions," by Bertrand Russell; "Synonymity," by Benson Mates; "The Criterion of Significance," by Paul Marhenke; "Problems and Changes in the Empiricist Criterion of Meaning," by Carl G. Hempel; "Empiricism, Semantics, and Ontology," by Rudolf Carnap; "Toward A Theory of Interpretation and Preciseness," by Arne Naess; "The Analytic and the Synthetic: An Untenable Dualism," by Morton G. White; an introduction by Leonard Linsky, and a modest bibliography selected by him. All the readings are reprinted unchanged from American and foreign journals, except for Goodman's "On Likeness of Meaning," revised for this volume.

As Linsky makes clear, although this particular selection includes several "classical papers," it necessarily omits many notable essays and parts of books by the authors represented and by other authors as well. It might be more or less safely assumed that readers mainly interested in public address and speech education will be attracted most strongly by the essays by C. I. Lewis (such modes of meaning as "denotation or extension, connotation or intension, comprehension, and signification. . . .") and Bertrand Russell ("If no one thought about Hamlet, there would be nothing left of him; if no one had thought about Napoleon, he would have soon seen to it that someone did.") This statement is meant to highlight, not to imply a limitation of, the interest that scholars in the field of speech are likely to have in this book.

The papers by Goodman ("On Likeness of Meaning"), Russell, and Mates deal with problems revolving around synonymity and the use of names in ways that are rich in their implications for speech pathologists concerned with the aphasias. Objective measurement of synonymity might possibly provide one more means to an improved appraisal of the language functions in both the aphasic and the normal person.

Students of the philosophy of language will doubtless find Morton G. White's essay intriguing, and many readers, notably those interested in the more general applications and ramifications of semantics, are likely to regard it as the most important paper in the collection. The reason is that White goes far to undermine the traditional, the nearly sacred, distinction between the "formal" and the "factual," the "logical" and the "empirical." Therefore, he threatens the holy wall, so very high and thick and long, that our intellectual tradition has insisted must always stand between questions of "value" and questions of "fact." If this wall should ever be stormed successfully it would surely be the most momentous event to date in the whole history of human thought.

From certain hands this book, although difficult and tedious in spots, will not soon be put down.

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WHO KILLED GRAMMAR? By Harry A. Warfel. Gainesville, Florida: University of Florida Press, 1952; pp. 87. $2.50.

In *Who Killed Grammar?* Professor Harry Warfel flails his lectern in a testy harangue against what he conceives to be the methods and assumptions of linguistic science, especially as practiced by C. C. Fries and sponsored by the National Council of Teachers of English. Warfel's argument has little force, because he does not understand the basic concepts of linguistic science and has not read his documents with care. Throughout the book, page after page, he misrepresents or distorts the position he is attacking, and then raises havoc with his own misrepresentation. Here are two examples on a single page, page 12. (1) ". . . Professor Fries bases his classification [of the speakers of American English] on the users' education." (2) ". . . he [Fries] repeatedly showed that the Vulgar and Standard varieties of American English are identical." Every reader of Fries's *American English Grammar* will recognize the inaccuracy of these statements. And these are not isolated cases; this procedure goes on for 87 pages.

In addition to misrepresentation, Warfel pours out a spate of non-sequiturs, equivocations in support of weak arguments, and carping challenges of minor points that do not represent the point of view of the person attacked. As a result he drowns out the occasional sound criticism he has to offer. On the constructive side, his two major ideas seem to be these: (1) Investigators of language should set up norms of usage, that is, "statements of the average performance of a phenomenon under ordinary conditions." On this score there is no real quarrel. Proponents of linguistic science, *e.g.*, Robert C. Pooley and Porter Perrin, do state norms based on "normal speech of educated people," to borrow Jespersen's term. (2) The written language should be an important part of the data in any study of English usage.

On the whole this book is a smoky polemic.

filled with sound and fury, that no thoughtful reader is likely to take seriously.

NORMAN C. STAGEBERG,
Air University

DIAGNOSTIC MANUAL IN SPEECH CORRECTION. By Wendell Johnson, Frederic Darley, and D. C. Spriestersbach. New York: Harper & Brothers, 1952; pp. xiii+221. $2.50.

This practical manual is an excellent addition to the materials available for instructors and students in speech correction courses. The 22 units of work presented help the student to learn the organization of case histories and report forms, testing methods for various types of speech problems, and many diagnostic techniques. The "tear-out" sheets for assignments at the end of each unit give the student an opportunity to try out, in simulated or real clinical situations, the techniques presented in the units.

The manual reflects the special interests of its authors in the inclusion of seven units on stuttering, but does not slight such problems as nasality, vocal harshness, speech retardation, and articulation. Although the material is probably organized for use in the Iowa Clinic, it can be adapted for any clinical methods course and should be welcomed by those who are looking for a published collection to confirm and supplement the materials they have previously had to work out for themselves.

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University of Missouri

DEAF CHILDREN IN A HEARING WORLD. By Miriam Forster Fiedler. New York: Ronald Press Co., 1952; pp. iv+320. $5.00.

Deaf Children in a Hearing World with the sub-heading, *Their Education and Adjustment*, is an egregiously ambitious title for the extent and quality of the material contained in this volume. The book sets forth "the point of view of the Vassar staff" and its implementation over a period of four weeks for eleven hearing-impaired children and their parents at the Vassar Summer Institute for Family and Community Living. The basic philosophy is that deaf children are first of all children, that they learn best by dealing with the real world about them, and that they learn through feeling in addition to thinking about their experiences.

After a not too enthusiastic pat on the back for "the pioneering work in oral education for the deaf by enthusiastic and devoted teachers" the author creates a straw man out of the old techniques and proceeds to demolish it. The old drillmasters are attacked because they have not done "careful research" to prove the assumptions attributed to them. Certainly the evidence to support the hypotheses in this book is not the product of "careful research." This reviewer does not purport to defend the traditional methods here. Rather he questions the wisdom and validity of issuing elaborate pronouncements based on meager evidence in the name of a "research" program. He would much prefer that the Vassar group postpone evaluation (stated or implied) of its hypotheses until it has gathered more substantial, valid, and long-range data. To such a report educators of the deaf look forward.

S. RICHARD SILVERMAN,
Central Institute for the Deaf
and *Washington University*

BROADCASTING: RADIO AND TELEVISION. By Henry L. Ewbank and Sherman P. Lawton. New York: Harper & Brothers, 1952; pp. 528. $4.50.

The authors of *Broadcasting: Radio and Television* are two veteran teachers of college courses in radio with a combined experience of well over thirty years. Their long experience and their contacts with the practical aspects of broadcasting are reflected in this book. It is a compact, clearly-written treatment of those phases of broadcasting with which students in college courses in radio should be familiar, planned especially to serve as a text-book for those "fundamentals" courses in radio which include a consideration of the industry and theoretical aspects of broadcasting along with "how to do it" materials on program planning, writing, and production.

The book takes up a wide variety of subjects, from the structure of the broadcasting industry to the planning and organizing of programs of various major types, and from the writing of commercial copy to methods of audience measurement. Roughly half of the book is devoted to the planning, writing and production of programs; the remainder deals with broadcasting as a business, with problems of regulation, with the broader aspects of program planning and with standards of program evaluation. Perhaps a valid criticism of the book might be that too much material is presented—more than can be assimilated by the average college student in the time available in a single course. But the subjects considered have been well selected, the book is excellently organized, tightly and clearly written, and this reviewer

would find difficulty in selecting any materials which might properly be omitted.

One feature of the book deserves special mention: the emphasis on the audience factor in broadcasting, and the inclusion of numerous research findings dealing with the characteristics and preferences of listeners.

Broadcasting: Radio and Television should be in the library of every college or high school teacher of radio; it should make a most satisfactory text-book for college "fundamentals" courses in radio which include the presentation of background information about broadcasting along with beginning training in the writing and production of radio programs.

HARRISON B. SUMMERS,
Ohio State University

A TELEVISION POLICY FOR EDUCATION. Edited by Carroll V. Newsom. Washington, D. C.: American Council on Education, 1952, pp. xx+266. $3.50.

VISION IN TELEVISION: THE ORIGINS AND POTENTIALITIES OF EDUCATIONAL TELEVISION. By Hazel Cooley. New York: Channel Press, 1952; pp. 80. $2.50.

Unlike the inauspicious beginnings of educational radio, educational television has been launched dramatically on what still must be viewed as an uncertain though tremendously promising career. The action of the Federal Communications Commission on April 14, 1952, temporarily reserving 242 channels for education, put the future of educational television squarely in the hands of the educational and cultural leaders of the nation who faced the threefold problem of informing the entire educational world of this new development, of rousing widespread public interest, and of winning political support for the legislative appropriations necessary to finance television programming operations.

The prompt response of educators can be traced in large measure to the initiative of the American Council on Education, which sponsored an Educational Television Programs Institute at Pennsylvania State College less than a fortnight after the F.C.C. issued its report. To this institute were invited prominent individuals from numerous universities and state school systems. Through speeches, panel discussions, demonstrations, and specialized reports, the institute explored the potentialities of educational television, distributed information on vital aspects of program production and station management, and issued a challenge to action. That the institute was successful is proved by the rapidity with which action was taken in various states to set up committees and councils to study and report on educational television.

A Television Policy for Education is the report of the proceedings of the Institute. Although in some respects it is already dated, the report contains the most informative and comprehensive discussion of educational television that has yet appeared in book form. The American Council is to be commended for its publication.

Vision in Television contains 52 pages of poorly organized and often inaccurate textual matter bearing on radio and television. The most useful material in it is the appendix containing the dissent of Commissioner Hennock from the F.C.C.'s television allocation report which can be obtained direct from the Commission without charge.

GIRAUD CHESTER,
Queens College

RADIO AND TELEVISION COMMUNICATION. By Charles Frederick Lindsley. New York: McGraw-Hill Book Co., Inc., 1952; pp. xii+492. $5.50.

Charles Frederick Lindsley's *Radio and Television Communication* is the most recent in a series of four books in the field of broadcasting. Three appeared during 1950. One was the new edition of Waldo Abbot's *Handbook of Broadcasting*. Another was *Radio and Television* by Chester and Garrison. The third was Charles Siepmann's *Radio, Television and Society*.

All three are excellent books that will rival texts in any field. These books cannot help adding to the academic respect for a field that sometimes is snubbed by the older disciplines. Each has placed heavy emphasis on the social, economic, and political impact of broadcasting, Siepmann's work being dedicated exclusively to that aspect.

A significant new text has come from the West Coast. Lindsley is professor of speech at Occidental College and director of radio at the Pasadena Community Playhouse; his contribution helps restore geographical perspective. The photographs of West Coast studios the frequent citing of station call letters beginning with "K" serve to remind us that a great amount of broadcasting originates in the West, notably in Hollywood. This volume is perhaps most similar to that of Chester and Garrison. Its more recent publication date has some significance in a rapidly developing field.

Lindsley first creates an effective frame of reference by describing the role of radio in relation to society, business, and government. In his second section he deals with principles and types of radio performance, instructional material for the person who is going into radio professionally.

He has chosen to isolate his discussion of television in a separate section. This approach has the advantage of collecting television information into a single unit, but has the disadvantage of de-emphasizing it in favor of radio. The 161-page section is good, however, and includes a lengthy excerpt from a television script and an effective parallel-column delineation of similarities and dissimilarities between the radio and television media.

The book's fourth and final section is a Performance Manual which takes up the principles of the second section with more detail and application. Lindsley accomplishes a double purpose in the appendices. He presents transcripts of two America's Town Meeting broadcasts, which first illustrate good form for radio symposium, and second present excellent instructional material on television: "Television 1950—Is It Good or Bad?" and "Who Should Be Responsible for Educational Television?"

This review will not attempt to rate this book against its competitors. It will declare emphatically that Mr. Lindsley has written a very fine book.

ROBERT HAAKENSON,
Temple University

CONCILIATION IN ACTION: PRINCIPLES AND TECHNIQUES. By Edward Peters. New London, Connecticut: National Foremen's Institute, Inc., 1952; pp. xx+266. $4.50.

Presenting a thorough analysis of the conciliation process in labor-management relations, this book deals with a highly specialized and important practical application of discussion in settling controversies. For the professional conciliator, the author presents a thorough and comprehensive discussion of the "Dynamics of Industrial Strife" (Part I) and "The Conciliation Technique" (Part II) that should be of great value in understanding his role and improving his technique. For the speech teacher, and particularly the specialist in discussion and conference method, some interesting aspects of the use of this medium are disclosed. The relation of discussion itself to levels of prestige or power of the opposing parties poses some doubt as to whether the discussion process has very much actual effect on the outcome of a particular dispute.

The social and economic implications of labor-management problems and their relation to scientific management are brought out well through a series of real cases and their analysis which run throughout the book. At all times, the author grounds principles and theories on reality on the basis of his own many years of experience in conciliation work. This book is not a mere armchair treatment but rather a down-to-earth explanation of *conciliation* in action that always lives up to the title.

The expert in discussion and conference method will find much of interest in Part II, where such subjects as these are discussed: the relation of the conciliation process to communication, finding the issues, where conciliation conferences should best be held, the active and passive roles of the conciliator as a conference leader, and the use of persuasion as compared to impartiality. At one point a summary of the leadership role discloses that "he [the conciliator] presides over meetings, keeps the discussion going, sees that it runs smoothly, maintains order, only occasionally participates in the discussion. . . ."

In total, this book should shed a good deal of light on a complex process in our industrial life. Of primary interest to those who work directly in the conciliation field, its contribution to the literature of the speech profession has been pointed out, and it might be read with profit by the general public.

HAROLD P. ZELKO,
Pennsylvania State College
(On leave with the *Bureau of Internal Revenue*, Washington)

PUBLIC SPEAKING FOR THE PROFESSIONS AND CLUBS. By Samuel Kahn. New York: Greenberg Publishers, Inc., 1952; pp. 244. $3.00.

A clinical psychologist's book on speech promises to fill a gap in the bibliographies. Fortunately, the text is written in simple and straightforward language rather than in the series of advertising slogans characteristic of some popular texts. Interesting innovations are the list of inspirational as compared with non-inspirational words, the attempt to differentiate between speech "facts" and speech opinions, and the full treatment of "eye" contact. These stimulating portions indicate that the book might be meaningful if studied with the author, but alone does not quite fulfill its promise. In a somewhat repetitious way, ideas originating with James and Freud are mingled with those from Aristotle, Del Sarte, Trueblood, and Carnegie.

Many cryptic remarks form interesting hypotheses which are unexplored. Representative are these: "Don't make the audience angry or insecure"; "Don't permit the audience to become jealous of you"; A good speaker ". . . gives others a feeling of freedom" and "He keeps others spellbound"; A poor speaker ". . . shows prejudices and hatreds which differ from those of his audience"; "Public speaking may be used as a form of psychological therapy." Added explanation is certainly needed.

Although the three longest chapters are "A Public Speaking Glossary," "Famous Public Speakers and Orators," and "Gestures"; about two hundred "do's and don't's" present the dominant theses of the book. The items in these various classifications are uneven in quality, and the basic principles of division are obscure. A list of benefits to be gained from public speaking, for example, begins with "financial compensation," includes "creating or preventing wars," and ends with "giving reports and conducting all types of meetings." Is this a climactic or an anticlimatic arrangement? Are these rewards, punishments, or activities? In another chapter, a list of "facts" for public speakers is a potpourri of minute distinctions and broad generalizations. Detailed directions are given, for instance, for producing a smile instead of a grin (say "cheese"); by contrast this list ends with the admonition: "Be tactful, truthful, modest, helpful, and dynamic"! Would it not be helpful if "dynamic" were a low level abstraction? Does a speaker need to smile if he possesses the last five virtues?

Any reader will find some interesting portions, but many will conclude that this text is not as vital nor as thorough as some already on the market.

WAYNE L. BRITTON,
San Francisco State College

SAMUEL JOHNSON'S LITERARY CRITICISM. By Jean H. Hagstrom. Minneapolis: University of Minnesota Press, 1952; pp. 211. $3.50.

TASTE AND CRITICISM IN THE EIGHTEENTH CENTURY (Life, Literature and Thought Library). Edited by H. A. Needham. London: George G. Harrap & Co., 1952: 10/6d. American price: $2.50.

New books which illumine the literary and aesthetic outlook of the eighteenth century are not nearly so rare as they were a generation ago. The revival of eighteenth-century studies is now one of the established facts of literary and scholarly life. Nevertheless, the two volumes now under review ought to be welcome to the student of literary thought, whether belletristic or rhetorical. The one is in a sense the background sketch against which the full, detailed structure of the other should be viewed. Professor Hagstrom's systematic, inclusive analysis of Dr. Johnson's principles for the "judging of authors" establishes the fundamental coherence of the great dictator's criticism. Johnson's critical principles derived from a broadly reasonable empiricism operating within the limits of a basically moral or rhetorical conception of the function of literature. H. A. Needham's little anthology of thirty-five excerpts from the characteristic essays of the century, on the other hand, shows the great and happy variety in the aesthetic temper of an age which too often is supposed to have been dominated by one rigid code of prescriptive propositions from Pope to the doorstep of Wordsworth. Mr. Needham's introduction to the selections provides a popular, though unashamedly literate, context for the necessarily fragmented samples of the century's interpretations of itself.

Samuel Johnson the pundit, the pontificator, the artificer of strong and quotable opinions, has so often been quoted and interpreted out of context and out of time that a responsible, scholarly effort to put him all together again on the basis of his own frame of reference must certainly be fitting. The result is indeed satisfactory. Typical of Professor Hagstrom's method is the constant recourse to Johnson's own *Dictionary* for help in determining the significance of his critical and philosophical terminology. Johnson's dominant concerns were not with critical systems, which he distrusted, but with specific works of art and specific authors. Professor Hagstrom shows with sufficient finality, nevertheless, that Johnson's judgments of authors follow consistent lines which take on the stature of governing principles. These are investigated under such chapter headings as Experience and Reason, Nature, Pleasure, Language and Form, True Wit. It is not hard for a sympathetic reader to come once more to the conviction that Johnson's Johnson was probably as great a man as Boswell's Johnson.

DONALD C. BRYANT,
Washington University

STUDIES IN THE MANUSCRIPT TRADITION OF THE TRAGEDIES OF SOPHOCLES. By Alexander Turyn. Urbana: The University of Illinois Press, 1952; Illinois Studies in Language and Literature: Vol. xxxvi, Nos. 1-2, pp. vii+217 and 18 plates. $6.00.

The primary interest of this excellent study, its proper value and unique importance lie not in the field of Speech or Drama, but in Classical Philology.

Alexander Turyn was extraordinary Professor of Classical Philology at Warsaw from 1935 to 1939, did research in Rome and Athens, and came to America in 1941. Since 1945 he has been Professor of Classics at Illinois. He is a member of many honorary societies both here and abroad, including the Society of Byzantine Studies (Athens), L'Association Guillaume Budé (Paris), and the Polish Academy of Letters and Sciences (Cracow). He has written extensively in his field.

In this volume, Professor Turyn is completing his investigation of the complicated problem of the transmission of Sophoclean texts. He began his study by establishing the Byzantine interpolations of the texts (1949). His accurate knowledge of the "recent" interpolations now proves to be the powerful reagent whereby interpolations in the "old" manuscripts are precipitated, as it were, thus leaving for further consideration only the proper features of the texts in the oldest tradition.

This is a tremendous piece of scientific scholarship, complete in scope, intense in erudition, and definitive in character.

Investigators in Public Address and Drama, especially those interested in establishing authentic texts, or in tracing traditions of rhetorical or dramatic interpretations will discern in it an illustrious specimen and exemplar of genuine scholarly method.

Otto A. Dieter,
University of Illinois

CLASSICS IN TRANSLATION. Edited by Paul MacKendrick and Herbert M. Howe. Vol. I: Greek Literature; Vol. II: Latin Literature. Madison: University of Wisconsin Press, 1952; pp. xiv+426; xii+436. $5.00 each; $9.00 the set.

These two volumes were compiled to serve the specific needs of a course in Greek and Roman culture offered by the new department of Integrated Liberal Studies in the University of Wisconsin. For this specific purpose they are undoubtedly superior in many respects to any anthologies of Classics in English translation hitherto available. They have already been introduced and are now being used in comparable courses in many leading departments of classics at American universities, including Illinois. Each of the cultures is first characterized generally in a brief (I, pp. 3-12, *Greek Culture* by Walter R. Agard, and II, pp. 3-12, *Roman Culture* by Paul MacKendrick) but adequate essay of introduction.

Perhaps no two scholars would ever make identical selections for volumes such as these; however, I believe even the most fastidious will find these selections generally satisfactory. By limiting their selections to fewer classic authors, the editors were able to give more extensive and representative selections from each. All the translations are "new," i.e., very readable modern English translations made for this specific purpose by forty-seven competent scholars in American universities. This set would be a valuable addition to any private library; even if read only in moments of leisure, these volumes might well enrich the mind and provide cultural references to students of speech.

Those interested in drama will be delighted with the translations of the complete text of *The Agamemnon of Aeschylus*, *The Antigone of Sophocles*, *The Medea of Euripides*, and *The Frogs of Aristophanes* (I, pp. 131-222). Those interested in Greek and Roman oratory will share this reviewer's regret that the Selections from the Attic Orators (I, pp. 264-304) and the Selections from the Speeches of Cicero (II, pp. 101-145) do not represent complete texts. The Selections from Quintilian (II, pp. 335-360) are likewise incomplete and hence also inadequate for our specialized purposes.

Otto A. Dieter,
University of Illinois

THE SPIRIT OF LIBERTY: PAPERS AND ADDRESSES OF LEARNED HAND. Collected and with an introduction and notes, by Irving Dilliard. New York: Alfred A. Knopf, 1952; pp. xxx+262. $3.50.

Judge Learned Hand has spent most of his life in a court of law where everyday he has watched the complex problems of life give oversimplified formulas for solution a terrible beating. Inevitably, this experience has led his pliant mind to doubt axioms, to suspect formularies, to look behind the facade of cliches. Whereas doubt applied to a dearly held axiom outrages the morals or paralyzes the minds of most men, it is, in his hands, a beam by which to illuminate truth. Hand achieves the complex profundity that comes from a denial of the easy acceptance of simple generalizations good for all time, and at the same time avoids cynicism and mere wit. But if, on occasion, one detects in these speeches and essays the presence of that curious inconclusiveness often characteristic of the intellectual mind which

brands dogmatism as immoral, one finds, also, the courage and independence of a nature that dares to put out to sea alone. Hand is a man of knowledge, wisdom, urbanity, humility, and inquiry, one who puts to work his quotation from Cromwell: "I beseech ye in the bowels of Christ, think that ye may be mistaken."

This volume does not include any of Hand's 2000 legal opinions, an anthology of which will surely now be published. Its 34 speeches and essays spanning a period of 59 years, cover a variety of themes, two of which are of more than passing interest to us. What, he asks, is the philosophical basis of freedom of speech? "Is it less than the thesis, as yet quite unverified, that the path towards the Good Life is to assure unimpeded utterance to every opinion, to be fearful of all orthodoxies and to face the discords of the Tower of Babel; all with the hope that in the end the dross will somehow be automatically strained out, and we shall be left with the golden nuggets of truth?" A second recurring theme is that of the "joy of craftsmanship," the effort "to impose upon the outside world an invention of your own," whether a building, a speech, or a legal opinion. The satisfaction of creating—of "inventing," as it were—is admirably stated in a section where Hand says that a judge follows a "delectable calling. For when the case is all in, and the turmoil stops, and after he is left alone, things begin to take form. From his pen or in his head, slowly or swiftly as his capacities admit, out of the murk the pattern emerges, his pattern, the expression of what he has seen and what he has therefore made, the impress of his self upon the not-self, upon the hitherto formless material of which he was once but a part and over which he has now become the master. That is a pleasure which nobody who has felt it will be likely to underrate."

FREDERICK W. HABERMAN,
University of Wisconsin

VERDICT IN KOREA. By Robert T. Oliver. State College, Pennsylvania: Bald Eagle Press, 1952; pp. 207. $4.00.

In the latest of his four books on Korea, Dr. Oliver has, in the opinion of this reviewer, done by far his best job with an enormously complex and difficult subject. *Verdict in Korea* is a scholarly yet eminently readable account of the background and broad implications of world war two-and-a-half, but it is much more: it is also a human document which should do much to increase the reader's understanding of and sympathy for the *people* of Korea. As most readers of *QJS* know, Dr. Oliver has a broad and unique base of experience upon which to construct his "verdict." He has served as counselor to the Korean Commission in Washington and to the Korean Delegation of the United Nations, has been on the faculty of the University of Seoul, and is a long-time friend and counselor to President Syngman Rhee. Although such experiences do not necessarily qualify one to do an objective study of the most crucial struggle of our time, certainly they add significantly to the equipment of this scholar, and it is from those experiences that some of the most revealing chapters of the "verdict" grow.

In this volume Dr. Oliver speaks with restraint and authority but with a deep conviction that our responsibility in Korea will not end until all Koreans are free. Even the most insensitive reader is likely to respond to the warm human sympathy and understanding for the Korean people demonstrated by the author. At the same time, his long experience in that under-privileged land does not blind him to the aspects of Korean life which often makes the westerners' first reaction negative. He speaks of the "apathy, resentment and stench" which spelled to the homesick GI considerably better than did "land of the morning calm," the nature of the country.

In his excellent chapter called the "Fulcrum of Asia," the author tackles effectively the once popular argument (advanced by Pearl Buck among others) that Korea's contiguity to Siberian Russia means that its destiny must inevitably be governed by the Soviet Union. Although the parallel is less than perfect, the author points out that by the same reasoning, Japan is contiguous to Russia, that Iran, Afghanistan, Pakistan, and India are lost to Soviet influence and domination, that East Germany and Austria lead on into West Germany and France, and that the line of reasoning has virtually no "natural" geographic termination. The point of view of those who argued the contiguity principle is considerably less popular now than it was two years ago, but Dr. Oliver deals it an effective, if not a mortal blow.

The author's respect for the ROK troops has, since the book was written, become more widely shared by the western world in general, and by Americans in particular. The recent magnificent stand made by the ROKs against the determined assaults of the communist armies, the acceleration of the armament of South Korean troops, and their demonstrated courage and military competence have established his point more effectively than he could have hoped when his words were written.

In his final chapter on the meaning of the Korean War, Dr. Oliver points out that there appears to be substantial agreement on eight basic points, two of the most interesting of which are: first, that the war has jarred the United States out of its post-war complacency and isolationism, and second, that unless Korea can be prevented from losing the war, the effects upon Asia will be dangerously detrimental to the world-wide democratic alliance.

To the eight conclusions which the author believes to be widely accepted, he adds several questions which remain in sharp controversy.

This reviewer has been dealing professionally with questions related to the Korean War since the period preceding its onset. He has therefore been in daily touch with much of the literature concerned with these issues. He has seen few if any studies centering on the specific impasse which have been as thorough, as complete, and as readable as is *Verdict in Korea.*

E. W. Ziebarth,
University of Minnesota

SPEECHES OF ADLAI STEVENSON. Prepared under the editorial supervision of Richard Harrity. New York: Random House, Inc., 1952; pp. 128. $1.00.

ADLAI'S ALMANAC. Edited and compiled by Bessie R. James & Mary Overstreet. New York: Henry Schuman, 1952; pp. 80. $1.00.

These two slender volumes will please the speech teacher as a citizen interested in public affairs and be of scant value to him as a rhetorical scholar.

The first book begins with a foreword that brings John Steinbeck's name, though not his literary talent, to the reader and continues with a five-page, journalese biography of Stevenson. The remaining 113 pages reprint twenty-one speeches delivered between July 21 and September 27, 1952. The arrangement is topical rather than chronological; the collection is selective rather than definitive.

"The Welcoming Address" and "The Speech of Acceptance," both delivered before the Democratic National Convention in July, 1952, are followed by three speeches on world policy, two on labor, and single presentations on such varied topics as "Korea," "Inflation," "The Atomic Future," "The Veteran," "Social Security," and "Farm Policy."

Two months after the election these frank, thoughtful statements, at times witty and often rich in political philosophy, are still fresh. They were not, in the opinion of this reviewer, effective campaign oratory, but they will be read and admired after the more vigorous speaking of the "men of the hour" is forgotten.

The rhetorical scholar will find the volume of little use because of the dubious accuracy of the texts. The speeches, according to a letter from the publisher to the reviewer, are from three sources, and the book itself fails to indicate which are transcriptions, which are advance press releases, and which are from Stevenson's headquarters.

The second volume, sub-titled "The Wit and Wisdom of Stevenson of Illinois," is ninety per cent wisdom and ten per cent wit. The tidbits, which vary in length from a few words to four pages, make pleasant reading, but again no sources are given for the quotations.

The books were prepared for popular consumption; they succeed well in their purpose.

Wayne N. Thompson,
Chicago Undergraduate Division,
University of Illinois

THINGS WORTH FIGHTING FOR. Speeches by Joseph Benedict Chifley. Selected and Arranged by A. W. Stargardt, with a Foreword by H. V. Evatt. Victoria: Melbourne University Press, n. d. (1952); pp. xiii+397. $4.75.

Of special interest as a rare selection of speeches available in the United States by any contemporary spokesman for Australia, these post-World War II addresses are far more valuable as a statement of the Australian Labor Party policies than as examples of public address. Even this function is not well served, for the speeches present the policy in partials rather than in rounded form and with great repetition from speech to speech.

The style is generally dull and uninspired, though forthright and frank. It is distinguished by a high degree of depersonalization, since Mr. Chifley speaks less for himself than for his party and is less concerned with his immediate auditors than with those who would read the newspaper summaries. The lack of any statement by the editor concerning the nature of the audiences eliminates the possibility of analysis of the speaker's adaptation. In content the speeches vary widely from polemics and slogans to detailed analyses of fiscal problems which are so definitely Australian as to have little general interest.

Despite these strictures, it is instructive to read the candid statements spread over the period 1945-1951 of a man who led the extreme left in Australian politics and to see how he

gradually came to appreciate the dangers of Soviet imperialism. The honest internationalism of Mr. Chifley is evident in such a statement as, "We are only a segment of this thing called humanity." His plea was for social justice, and his conviction was that "The disturbances which are taking place in the world today go a good deal deeper than just the issue of communism."

ROBERT T. OLIVER,
The Pennsylvania State College

FRANKLIN D. ROOSEVELT: THE APPRENTICESHIP. By Frank Freidel. Boston: Little, Brown & Co., 1952; pp. 456. $6.00.

Out of ten years of study of extensive materials concerning the late President and of conference with those who knew him, Freidel has written a vividly alert narrative of Roosevelt's life through the First World War years. This volume, first of six on Roosevelt by the perceptive University of Illinois historian, clarifies and reassesses the influences of these formative years. An active historical perspective and an attractive writing style further qualify the narrative as a rich scholarly achievement.

That *Franklin D. Roosevelt: The Apprenticeship* is more than a biography is attested by the proportioning of the narrative. Roosevelt's struggle with Tammany in New York State politics covers five of the twenty-one chapters; his dramatic activities as Assistant Secretary of the Navy occupy over half the pages. Throughout the vigorous swirl of events in these years Freidel makes clear the friendships Roosevelt established and the development in political philosophy and in administrative skill he underwent. Emerging from the swift-moving story is the reader's growing realization that these events and Roosevelt's reactions to them were shaping a man whom he has known in the Presidential chair in the fullness of his powers. Freidel feeds this awareness without undue interruption of the narrative.

Professor Freidel has written with admirable objectivity. He explains the actual submarine dangers encountered in Roosevelt's trip to the war area and relates the changes occurring in the story as the late President told it through the years. He sets forth Roosevelt's expert handling of Haitian protocol and also his unfounded claim of authorship of the Haitian constitution. He reveals facts as he finds them.

The excellent integration of quoted materials into the narrative is enriched by specific details in the footnotes. Every reader will recognize *The Apprenticeship* as a significant achievement in scholarship and will await eagerly Mr. Freidel's second volume, *The Ordeal*.

LAURA CROWELL,
University of Washington

ALEXANDER HAMILTON: NATION BUILDER. By Nathan Schachner. New York: McGraw-Hill Book Co., Inc., 1952; pp. vii+229. $3.00.

This biography of Alexander Hamilton is a popularized version of a two-volume study written previously by the author. It is a compact sketch of Hamilton's career presented simply, yet dramatically. Written for the general reader, the book seems especially suitable for high school students. It is an addition to the McGraw-Hill series of biographies entitled *They Made America*.

The author emphasizes two sides of Hamilton's personality when he describes Hamilton as a romantic visionary who planned for a strong, united America and as a practical business man whose aim was to make his America financially able to survive. These two principles, coupled with a reckless daring, governed Hamilton's life. His ability, his vitality, and his passion in achieving his goals revealed his personality, his strength, and his weakness. He commanded respect, yet he incurred dislike. His ambitions, his struggles, and his achievements are all interestingly related by the author.

Schachner is aware of Hamilton's ability and versatility as a student, lawyer, soldier, economist, statesman, debater, and writer; but he does not develop any aspect of Hamilton's career in detail. Space does not permit him, for example, to discuss Hamilton's techniques of persuasion. The scholar seeking new materials or specific details should consult other sources. Nevertheless, the author does present afresh the leading events of Hamilton's life. He gives the reader glimpses into the life of Hamilton's era. He discusses the conflicts of the times that motivated Hamilton to write the inspiring Federalist papers and to struggle for a national bank. The young reader, especially, should appreciate the author's attempt to sketch the life story of a famous historical figure who helped to build his country much more firmly than he knew.

HOLLIS L. WHITE,
Queens College

A DOCUMENTARY HISTORY OF THE UNITED STATES. By Richard D. Heffner. Bloomington: Indiana University Press, 1952; pp. 287. $3.00.

Sixteen of the thirty-six documents found in this volume of "words that made history" are speeches by Washington, Jefferson, Webster, Calhoun, Lincoln, Bryan, Theodore Roosevelt, Wilson, Hoover, Franklin D. Roosevelt, and George C. Marshall. Among the remaining twenty selections are: the Declaration of Independence, the Constitution, five significant Supreme Court decisions, the Monroe Doctrine, the Populist Party Platform of 1892, and essays by Andrew Carnegie, Alfred T. Mahan, and Frederick Jackson Turner.

Mr. Heffner contributes twenty-five brief transitional essays which give a measure of unity to the text, but which hardly justify his use of "by" rather than "edited by" on the title page. In his commentary, Mr. Heffner demonstrates an appreciation of the economic forces that prompt the words of history; at times he also displays a facility for easy generalization (e.g., Bryan's "stirring 'Cross of Gold' speech won the party to the cause of silver and the Democratic nomination for the 'Boy Orator'"). The pages are not cluttered with footnotes, and students of public address will look in vain for even the most basic information about several of the speeches: date and place of delivery; nature of audience and occasion; source and accuracy of text; audience response. "For the sake of clarity," Mr. Heffner explains in his foreword, "liberties have been taken with punctuation and spelling, and ellipses indicate that some passages have been omitted."

A paper-bound edition published by the New American Library (in the same myopia-producing type and pagination) may be secured on the newstands for thirty-five cents.

ROBERT G. GUNDERSON,
Oberlin College

THE FAITH OF OUR FATHERS, AN ANTHOLOGY OF AMERICANA, 1790-1860. Edited by Irving Mark and Eugene L. Schwaab. New York: Alfred A. Knopf, 1952; pp. vii+393. $5.00.

Historians of the American "grass roots" have sometimes unearthed some dubious specimens, but the editors of this anthology have performed a genuine service. They would have us hear the voices of the almost forgotten men and women who have comprised the indispensable chorus and supporting cast for the more celebrated soloists and star performers in our history, and whose names have too often had only a footnote status. Instead of once more drawing together those definitions of basic American concepts and declarations of faith which have become familiar through their authors' fame, Messrs. Mark and Schwaab have directed attention to twelve democratic concepts as professed by common men and women during the nation's crucial formative years. These concepts are found to have had persuasive advocates in each of the four periods into which the years are divided with the headings: (1) Founding of the Republic, 1790-1800; (2) Jeffersonian Democracy, 1801-1823; (3) Jacksonian Democracy, 1824-1840; and (4) Democracy at Stake, 1841-1860.

We find on these pages names like Elijah P. Lovejoy, Sojourner Truth, Smith A. Boughton, Angelina E. Grimké Weld, Dorothea Dix, and significant documents like the "Declaration of Sentiments at the Seneca Falls Convention (1848)" and the "Report on the Destruction of the Ursuline Convent (1834)." Not all the selections are free from dullness and self-conscious style. As might be expected, the most memorable are those which convey something of the individual personalities and the situations prompting them to write or speak. One of the best choices is Mrs. Weld's address to a women's antislavery convention in Philadelphia, while mobs threw stones at the windows of the hall.

The editors have organized their materials with great care. They deserve particular praise for their concisely informative introductions in a book most handsomely published.

JONATHAN CURVIN,
University of Wisconsin

INTERGROUP EDUCATION IN PUBLIC SCHOOLS. By Hilda Taba, Elizabeth Hall Brady, and John T. Robinson. Washington, D. C.: American Council on Education, 1952; pp. 337. $4.00.

Ever so often one comes upon a book which shakes his complacency about the effectiveness and social worth of the teaching he does, and causes him to wonder if he must not hurry a bit more to keep up with the swift-moving flow of educational progress. Such was the reaction of this reader to *Intergroup Education in Public Schools*, a final report on four years of experimental work conducted in a number of cooperating schools and communities throughout the nation by the American Council on Education.

The aim of the project, essentially, was to study and develop methods of teaching children to understand and deal effectively with their relationships to other human beings—particularly those in social groups different from

their own. To further complicate this already difficult task, the project leaders were of that somewhat new (and still somewhat suspect) school of thought which believes that verbal learning is not enough; that real education does not take place until feelings and behavior patterns are also affected. Because of this belief, they set about to "infiltrate" not only the classroom curriculum, but also the lunchroom, the playground, clubs, student government, faculty meetings, and the community itself. The results were an imaginative adventure in bringing the wisdom of anthropology, psychology, sociology, and the democratic ethic to bear on the everyday lives of the students involved.

Of particular interest to teachers of speech are those aspects of the program which dealt with the development of skills in interpersonal relations. Especially significant, as a possible portent of things to come in education, was the way this training was integrated into the context of the social sciences and also into extra-curricular activities.

If the reader can be patient with a sizeable amount of educational jargon, he will find *Intergroup Education In Public Schools* well worth exploring.

FRANKLYN S. HAIMAN,
Northwestern University

BASIC RULES OF ORDER. By Thomas H. Eliot. New York: Harcourt Brace & Co., 1952; pp. 180. $2.00.

In his Preface Mr. Eliot sets up the need for a clear cut, comprehensive *Rules of Order* for the use of clubs, societies, fraternities, business groups, in fact, for organizations in general, with the exception of legislative bodies.

Basing his conclusions on the dangers of vague, time-consuming, and dispute-arousing references to "parliamentary law," he goes on to show that most "parliamentary law" is, in the final analysis, what each organization says it is. He also makes clear that the body that prepares and agrees on a *Rules of Order*, or officially adopts a set of Rules prepared by some one else, thereby establishes its own parliamentary code. Such a code, he believes, should establish a pattern of just procedures that would make the individual a potential initiator of action and at the same time protect the interests of the meeting.

The format of the book keeps the reader mindful of the necessity for expert procedural knowledge. The opening chapters—"A Few Fundamentals" and "Running a Meeting"—afford an easy approach to the more formal discussions on Rules. The commentary in both chapters is a down-to-earth survey of principles that every organization member should know. From chapter three on through Mr. Eliot's demonstration of "Basic Rules" in operation, the reader becomes more and more aware of the wide experience, efficiency, and dispatch behind the work. The speedy demise of the "Lay on the Table" motion is a welcome example of that dispatch. (R.47, p.53).

"Primarily for Parliamentarians" takes up the problem which presiding officers may encounter in dealing with parliamentary situations wherein members use terminology not otherwise found in this book, or insist on something as "parliamentary law," even though it in not in these rules. Step by step it deals with major points where, in these rules, there has been a departure from tradition, on an abandonment of all unnecessary and confusing concepts, and archaic terminology.

Just this type of clarification and elimination has made Eliot's *Basic Rules of Order, A Manual for the Conduct of Meetings*, the simplest, most modern, most efficient, and most usable *Rules of Order*.

SISTER MARY OF THE CROSS, B.V.M.,
Mundelein College

SHAKESPEARE'S HISTORIES AT STRATFORD 1951. By J. Dover Wilson and T. C. Worsley. New York: Theatre Arts Books, 1952; pp. v+96. $4.50.

This readable, informative, and beautifully illustrated account of the 1951 Shakespeare Memorial Theatre's Festival of Britain production of the history cycle: *Richard II; Henry IV, 1 and 2; and Henry V*, will be valuable reading for anyone interested in the production of Shakespeare.

The book is composed of two statements, one by the scholar, Wilson, on "Shakespeare and English History As the Elizabethans Understood It;" and the other by the critic, Worsley, on "The Plays at Stratford," an explanation of the production concept used at Stratford for these plays, and critical reaction to their productions. Anthony Quayle, the producer, provides an interesting foreword, and Angus McBean's 32 production photographs and a color reproduction of Tanya Moiseiwitsch's permanent set illustrate the book. Wilson's essay is informative and makes great sense as he relates history to the plays, the author, and the Stratford productions. Worsley's fine selection of critical analyses and evaluations from the British press, as well as

his own pen, on each aspect of the performances is revealing.

The idea of treating this cycle of plays as a unit in order to reveal its "epic theme" and the author's "true intentions" is seldom conceived and rarely executed in the theatre. Apparently the Stratford group succeeded admirably in this purpose as well as in providing some exciting theatre experiences for the audience.

This book will be particularly useful to those attempting the performance of these plays. The photographs alone are an extremely rich source for directors, actors, and designers of costumes, settings, and make-ups.

PAUL DAVEE,
State University of Iowa

THE THEATRE: THREE THOUSAND YEARS OF DRAMA, ACTING AND STAGECRAFT. By Sheldon Cheney. New York: Longmans, Green & Co., 1952; xiv+592. $8.00.

A review of a revision must necessarily include or dismiss the original volume. Sheldon Cheney's *The Theatre* was, in 1929, apparently a hopeful finger in the dyke. The great post-war interest in matters dramatic and theatrical made logical the publication of a general history for the general reader, and the volume pleasantly satisfied the need. But it was not a book for the student or the initiate. Comprehensive in scope, it was necessarily, because of its compactness and concision, lacking in the analytical and illustrative detail which alone could make it a real reference book or a standard text. Also its compilation of factual material was permeated with the personal opinions, however intelligent and readable, of an essential amateur in the particular field of scholarship impinged upon. The publication of *The Theatre* by a popular reprint firm in 1949 supports this estimate of the book.

In his preface to the revised edition, Cheney himself declares he strove deliberately for "picturesqueness, impulsive devotion to theatre people, and, toward the end, enthusiasm," and notes that only British reviewers censured the original volume, which he "liked," being especially "proud of the set of illustrations" (undeniably the most valuable part of the book). But he records that for a decade he has "acutely felt the need for revision," particularly because the original final chapter, written "toward the end of a golden age, in a glow of optimism," was badly dated. It must indeed sound incredibly incongruous and irrelevant to the young reader today. Accordingly he rewrote "the terminal chapters" and added one, "The Theatre in Mid-Century." So far as this reviewer can detect, the most obvious changes—rewriting and occasional omission—begin in Chapter XXII and reach their maximum in the penultimate chapter on "Machine-Age Developments," where Cheney is not only pessimistic but almost ill-tempered in his strictures on cinema, radio, and television.

The revised volume, we are told, is thirty-two pages longer than the original and has some twenty more pictures (two hundred and seventy-eight in all). Fifty original pages were scrapped, some eighty new pages inserted. Occasional changes occur throughout, and the bibliographical footnotes to each chapter have been revised. The chapter tail-pieces here and there have been changed; some have been added. Brought up-to-date to mid-century, *The Theatre* has now an even stronger claim as the best general introduction to all aspects of theatre for the uninitiated.

E. J. WEST,
University of Colorado

STAGECRAFT AND SCENE DESIGN. By Herbert Philippi. Boston: Houghton Mifflin Co., 1953; pp. xv+448. $4.50.

As a handbook intended for the high school, university, or community theatre worker this text duplicates material already available in numerous books dealing with the craft of theatre. There is little noteworthy additional material, with the exception of the more extensive treatment of properties. My principal objection to this text is that the range in technical complexity of the material is too great. In an effort to be comprehensive the author has treated many subjects summarily. On the other hand, some subjects are presented with unnecessary technical detail. The text is generally accurate concerning technical practice, but at least one of the line drawings (p. 142) would lead the builder into an awkward and space-consuming error.

It is as a text for scene design that I find this book most objectionable. If the student is supposed to be already well founded in the principles of style and design, the text and illustrations are too elementary; but if one presupposes students unfamiliar with esthetic principles, the text and illustrations are scarcely more than an introduction to the subject. The very cursory history of furniture might well be eliminated altogether and Aronson's *Encyclopedia* suggested as a reference.

The Appendix includes a Glossary of Terms that reflects the general fault of the book: terms defined range from the obvious to the obscure and bizarre. The Bibliography and the list of Sources of Supply are adequate.

CHARLES W. PHILHOUR,
University of Miami

THE THEATRE ANNUAL, 1952, Volume X. Edited by Blanche A. Corwin. New York: Theatre Library Association, 1952: pp. 93. $1.50.

The Theatre Annual, 1952, a publication of information and research in the art and history of the theatre, in this issue reaches its tenth anniversary. Those who have subscribed to the publication from the beginning or who have had access to it during the years will testify that it has maintained a wise selection of articles about the art and history of the theatre of this and other countries.

It is not surprising that the circulation of this magazine has increased constantly and that purchasing back numbers long out-of-print has become impossible. The editors have wisely reprinted in the current issue a splendid article by Professor George R. Kernodle, "The Medieval Pageant Wagons of Louvain." This illustrated article should be seen and read not only by students of the theatre but also by modern decorators in industry and by designers of modern out-door floats for the pageants that are annually paraded through the streets of New Orleans and St. Louis. Kernodle's illustrations are beautiful and effective.

A complete Table of Contents for the ten annual issues is included in this number. A glance through it will suggest the reading of many of the back issues.

In addition to Professor Kernodle's illustrated article about the Pageant Wagons of Louvain are six other articles of general interest which I strongly recommend.

HARRY R. MCCLAIN,
St. Louis University
and *Webster College*

STORIES TO DRAMATIZE. Selected and Edited by Winifred Ward. Anchorage, Kentucky: The Children's Theatre Press, 1952: pp. viii+389. $4.75.

Stories to Dramatize by Winifred Ward is a collection of stories intended to be used in connection with her text, *Playmaking With Children*. The material which it contains on the philosophy and techniques of creative dramatics and on the basis of choosing stories to dramatize is meager. The suggestions given are for the experienced rather than for the inexperienced teacher. Although this is primarily a supplementary text, an anthology, this reviewer feels that the book would be of greater value if the author had devoted more than 18 of the 389 pages to technique and philosophy.

The anthology is divided into stories for different age levels as follows: The World is Young: Tales for Children of Five, Six and Seven Years; Where Wonders Are: Stories for Children of Eight, and Nine Years; Reality and Imagination: For Children of Ten and Eleven; and Through Wider Gateways: For Young People of Twelve, Thirteen, and Fourteen.

In addition to the one hundred plus stories in the anthology there is an annotated bibliography of additional recommended stories for the different age levels. There is also a list of books for integrated projects which were chosen for background, illustrations, or story.

The collection leans heavily on the traditional stories anthologized many times before, especially in the selection for children of five, six, and seven years. Perhaps this is not a just criticism, since the stories are time-tested and well loved by children. However, a section of original or new stories would enhance the collection.

The primary value of this book seems to be that, as a supplementary text, it will save time for the harassed teacher who does not have extra hours to spend in a library.

JOHNNYE AKIN,
University of Denver

INSTRUCTIONAL FILM RESEARCH 1918-1950 (Rapid Mass Learning). Technical Report No. SDC 269-7-19. Prepared by Charles F. Hoban, Jr. and Edward B. Van Ormer. Port Washington, L. I., N. Y.: Special Devices Center, United States Navy, 1952: pp. vii+82. $2.00.

Here in one volume are assembled the significant findings in film research during the past thirty years. A definitive review of the literature pertaining to planning, production, and utilization on the research level is presented.

The authors define *education* and *entertainment* broadly, pointing out that learning may result from the Hollywood product as well as from the film labeled "instructional." Successive chapters review research in the transfer of factual information, the teaching of perceptual motor skills, the modification of attitudes and opinions. Comparisons are made between the

effectiveness of several media (such as lecture, printed page, discussion, radio, and film). Correlations with various audience characteristics are run and interpreted. A detailed examination of the variables within the film itself is made, in a chapter entitled "Film Rhetoric." Practically all obtainable research in these areas is summarized, evaluated, and interpreted.

Two concluding chapters present a clearly articulated set of principles to be observed in film influence. Some of the most important of these concern such factors as primacy of visual material, importance of the concept of subjectivity and involvement, the relationship of film learning to learning theory, and concepts of audience variability and instructor leadership in utilization.

The report makes some valuable observations based on the review of research: the film seems to have some advantages over other media when the learner's background is limited. Elaborate filmic devices seem to have little value so far as learning is concerned. And if a film is to be ultimately effective, the target audience and the specific purpose of the film must be considered at every step, from planning through production to final utilization.

This study is an impressive addition to the literature in communication. Its presentation of myriad methodologies and its careful evaluation of them has resulted in a reference work of utmost value to anyone who pretends to be interested in communication research. It should be placed on the shelf beside the Hovland-Lumsdaine-Sheffield *Experiments in Mass Communication*.

BUELL WHITEHILL, JR.,
University of Pittsburgh

A HOUSE FOR TOMORROW AND OTHER SERMONS. By Reugen K. Youngdahl. Rock Island, Illinois: Augustana Book Concern, 1952; pp. 138. $2.00.

SUNDAY EVENING SERMONS. Edited by Alton M. Motter. New York: Harper & Brothers, 1952; pp. 191. $2.00.

These two books of sermons have in common the proclamation of Christian truth. They also illustrate a wide variety in the statement of the Christian message and its claims on us.

Dr. Youngdahl's book is a collection of twenty sermons preached in Mount Olivet Lutheran Church, Minneapolis, of which he has been pastor since 1938. His sermons are characterized by their simplicity of style, apt and plentiful use of illustrations, and a serene and steady faith which urges upon their reader the need for a decision. These sermons are not, in the first instance, challenges to remake the world according to the heart's desire, but rather they are challenges to respond to the love of God in Christ. The ethical note is not absent; but it appears as part of the response to what God has done for men.

The reality, power, and goodness of God in relation to the perennial concerns of persons constitute the heart of Dr. Youngdahl's preaching.

Sunday Evening Sermons is a collection of fifteen discourses, by as many different preachers, to the well-known Chicago Evening Club in 1951-52. The sermons cover a wide range of subjects: the moral problems of contemporary culture, the issues of personal life, and the cardinal affirmations of Christian faith.

The discourses included are characterized by solid intellectual content, devotion, and conviction. Taken together, they give a good cross-section of the Protestant preaching, and the nature and implications of the Christian religion for contemporary America.

The fifteen contributors to this volume are: Professor Elton Trueblood, Bishop Angus Dun, Dr. Edwin T. Dahlberg, Dr. Melvin A. Hammersburg, Dr. Frank C. Laubach, Dr. Otto P. Kretzmann, Dr. Harold C. Phillips, Dr. Henry Hitt Crane, Dr. Conrad Bergendorf, Dr. Ralph Sockman, President Martin Niemoeller, Dean Liston Pope, Bishop G. Bromley Oxnam, Dr. Benjamin E. Mays, and Mr. William G. Lorenz.

ELMER J. F. ARNDT,
Eden Theological Seminary

BRIEFLY NOTED

TRAINING THE VOICE FOR SPEECH. By C. Raymond Van Dusen. (Revised edition). New York: McGraw-Hill Book Co., Inc., 1953; pp. 276. $4.00.

After ten years of use in the classroom, this textbook has been revised and greatly improved. Some parts are reorganized, some chapters consolidated, and chapters on articulation and pronunciation are added. The exercises and practice selections have been changed considerably and many good ones added. A number of new illustrations are included in the section on physiology.

One noticeable change, and a good one, is the consistent use of the word *improve* instead

of *correct*. This is a text for general speech improvement and not for clinical practice.

MARGARET ROBB,
University of Colorado

STORIES AND GAMES FOR EASY LIPREADING PRACTICE. By Rose V. Feilbach, Washington: Volta Review, 1952; pp. 108. $2.50.

Games, quizzes, pupil readings, stories and legends, and anecdotes for use with children and adults are all included. School topics such as science, history, geography, holidays, and others have been adapted in simple but interesting form to provide a variety of materials for helping a person develop lipreading skill.

JANE BEASLEY,
University of Alabama

PRODUCING THE PLAY. By John Gassner; together with the NEW SCENE TECHNICIAN'S HANDBOOK. By Philip Barber. (Revised Edition). New York: Dryden Press, 1953; pp. xviii+915. $5.75.

Mr. Gassner, with an amazing awareness of the experienced, minute detail of the closest observer, approaches play production through many intellectual and practical avenues of theatre art and craft. The book is thus an almost indispensable source of information for any serious creator in any kind of theatre, including theatre in industry. It is immediately useful to the *individual* for individual study and application to any *particular* theatre activity whatever its economic, academic, or even professional status.

The Technician's Handbook supplement is the weakest section (outmoded and limited), although it contains excellent brief discussions on scenic methods (Norman Rock), and design (Mordi Gassner).

RICHARD L. SCAMMON,
Indiana University

THE TECHNIQUE OF STAGE LIGHTING. (Revised Edition). By Rollo Gillespie Williams, F.I.E.S. London: Sir Isaac Pitman and Sons, Ltd., 1952; pp. 191.

This book is a revised reprint of the 1947 edition, containing much information about the mechanical devices of British stage lighting, many of them unique and ingenious. There is also a detailed and well-illustrated section on optics and color. However the author's application of these tools and principles seems to suggest that his background is the musical comedy or revue stage. On the whole the book seems weak on the interpretive aspects of lighting.

WILLARD F. BELLMAN,
Washington University

INAUGURAL ADDRESSES OF THE PRESIDENTS OF THE UNITED STATES: FROM GEORGE WAHINGTON, 1789, TO HARRY S. TRUMAN, 1949. Washington, D. C.: Government Printing Office, 1952; pp. vi+244. $0.75.

Unabridged texts, compiled by the Library of Congress Legislative Reference Service, at the instance of Congressman Thomas B. Stanley, of Virginia, and handsomely published, paperbound, as House Document No. 540, 82 Cong., 2 Sess. This is a valuable addition to any collection on American public address.

J. JEFFERY AUER,
University of Virginia

BEST ADVICE ON HOW TO WRITE. Edited by Gorham Munson, New York: Hermitage House, 1952; pp. 290. $3.50.

This is not a book on literary criticism, but on writing as a craft. Into a single volume is distilled advice from twenty-five authors, including Anthony Trollope, Arthur Schopenhauer, Rudolf Flesch, Guy de Maupassant, S. S. Van Dine, and Jonathan Swift. It covers basic principles, writing of fiction, plays, articles, and verse; and includes the medium of radio.

Writers of textbooks and contributors to the *QJS* could read it with profit.

W. NORWOOD BRIGANCE,
Wabash College

HANDBOOK OF WRITING AND SPEAKING. (Second Edition). By Edwin C. Woolley, Franklin W. Scott, and J. C. Tressler. New York: D. C. Heath and Co., 1952; pp. 342. $2.40.

Intended primarily for the high school, the second edition of this well-known handbook on grammar and usage contains many new illustrations and exercises; the changing aspects of language are noted under "colloquialisms." About one-fifth of the space explains how to write themes, research papers and letters; a brief section on the "Short Talk," wherein curiously appears "group discussion," gives some credibility to the title.

WAYNE L. BRITTON,
San Francisco State College

STANDARD HANDBOOK OF PREPOSITIONS, CONJUNCTIONS, RELATIVE PRONOUNS AND ADVERBS. Compiled by the Funk & Wagnalls Editorial Staff. New York: Funk & Wagnalls Co., 1953; pp. 116. $2.75.

This book is a handy reference guide concerning English connectives. In Part I the prepositions are listed alphabetically with standard meanings grouped and illustrated in outline form for ready reference. Part II includes conjunctions and pronouns and adverbs having conjunctive usage. Each conjunction is briefly explained and, in some cases, its usages are carefully illustrated. Part III is an alphabetical list of over 2000 prepositional idioms with accompanying illustrative sentences. The book should be standard equipment in any college library and a useful tool for anyone who is called upon to do much writing.

DONALD E. BIRD,
Stephens College

DIE KUNST DER POLITISCHEN REDE IN ENGLAND. By Hildegard Gauger. Tübigen: Max Niemeyer, 1952; pp. 259.

The attempt to treat of political discourse in England as an art, from Pym and Eliot to Churchill, is almost necessarily condemned to superficiality. Thorough studies of orators and movements are, so far, much too scanty. To analyze the styles of the most eminent orators, however—the two Pitts, Burke, Canning, Gladstone, Cobden, Bright, Disraeli, Chamberlain, Lloyd George, and Churchill—and to group them under such labels as "aristocratic," "democratic," "golden age," "middleclass," "civil," can yield, of course, some interesting if irritating results. Such is this author's method. For background we are presented with most of the standard historical, literary, and biographical commonplaces. The bibliography and footnotes suggest little concern with such recent rhetorical criticism as does exist. If, as the author quotes Max Dessoir as writing (*Die Rede als Kunst*, 1940), "One can never ponder oratory deeply enough," we should ponder it more deeply yet.

DONALD C. BRYANT,
Washington University

SPINOZA DICTIONARY. Edited with an Introduction by Dagobert D. Runes. With a Forward by Albert Einstein. New York: Philosophical Library, Inc., 1951; pp. xiii+309. $5.00.

At this time when the State of Israel has been re-established and Communism has re-enlisted Anti-Semitism in its efforts to woo the Moslem world unto itself, an increasing number of intelligent public speakers and students of Public Address will welcome this little volume. In words taken from authentic translations are set forth some of the leading ideas of Baruch Spinoza who, according to Albert Einstein, is "one of the less accessible among the great classical thinkers because of his rigid adherence to the geometric form of argumentation, in which form he obviously saw somewhat of an insurance against fallacies."

OTTO A. DIETER,
University of Illinois

THE CELEBRATED MRS. CENTLIVRE. By John Wilson Bowyer. Durham, N. C.: Duke University Press, 1952; pp. 267. $4.50.

Mrs. Centlivre was a lively personality in the town life of London at the beginning of the eighteenth century. She made a successful dramatic blend of Restoration wit, farcical plots of intrigue, and the newer sentimental attitude toward virtue. Two of her plays, *The Busy Body* and *The Wonder: A Woman Keeps a Secret*, held the stage as long as there were repertory companies to play them.

This, the first full-length biography, gives many details about the different actors' interpretation of roles that would be useful for any producer of Restoration or eighteenth-century plays. It becomes too lost in details to make good reading for the general reader interested in the period.

GEORGE R. KERNODLE,
University of Arkansas

UNIVERSITIES IN ADULT EDUCATION. By Cyril O. Houle, S. E. Raybould, E. A. Corbett, Baldwin M. Woods and Helen V. Hammarberg. Paris: UNESCO, 1952; pp. 172. $2.25.

Regardless of departmental label, all teachers in the adult areas should benefit by an examination of the philosophies and activities of colleagues in other localities and countries. This volume, distributed by the Columbia University Press, surveys only university extension education in Great Britain, Canada, and the United States. It is tantalizingly brief. Nevertheless, it should provide a much-needed initiation for many members of our speech profession.

DAVID POTTER,
Michigan State College

ANDREW MARVELL: SELECTED POETRY AND PROSE. Edited by Dennis Davison. London: Harrap & Company, New York: Barnes & Noble, 1952; pp. 246. 10/6d.

We have here a collection of a Restoration poet, Andrew Marvell. Dennis Davison has included in this collection nearly all the poems and a sufficient number of prose selections to indicate Marvell's style and diversified interests.

In the introduction (sixty pages) Davison attempts to "relate the author to the main currents of [his] contemporary life and thought." Every strand of the period appears: the metaphysical, the Cavalier, the pastoral, and the Puritan. Unfortunately, perhaps, the editor reveals his personal bias—a preference for Puritanism. This revelation is not objectionable except that it prevents the enjoyment of the poetic works from the reviewer's bias—Cavalierism.

For the oral interpreter, this is a complete collection.

L. H. Mouat,
San Jose State College

ROBERT BROWNING. By J. M. Cohen. London: Longmans, Green and Co. Ltd., 1952; pp. 198. 10/6d.

Robert Browning is the fifth volume to be published in a series of literary biographies called *Men and Books*. Every volume in the series is both the life of an author and a critical assessment of his work. Each book is complete in itself. Mr. Cohen, an editor, translator, and book reviewer has re-estimated the great Victorian poet from a contemporary standpoint. He has emphasized Browning's achievement in the realm beyond Romanticism rather than dwelt on the poet's failure as a Romantic. The style of the book is trenchant, the contents provocative and stimulating.

Johnnye Akin,
University of Denver

ENGLISH POETRY: THE MAIN CURRENTS FROM CHAUCER TO THE PRESENT. By Douglas Bush. New York: Oxford University Press, 1952; pp. 222. $2.50.

In *English Poetry*, Professor Douglas Bush of Harvard sketches a compact critical survey of the major English poets of the last six centuries. He emphasizes the individual poets and their work, touches but lightly on backgrounds and influences; and at the same time he succeeds in showing the main stream of poetic development. The book is intended for the reader who is already conversant, at least fragmentarily, with English poetry and who may wish for a high-altitude view of its flow and turns and counterturns.

The critical judgments, based on solid erudition and sensitive reading are the author's own. The style is personal, witty, and sharp hewn, and the book carries *multum in parvo* with easy strength.

Norman C. Stageberg,
Air University

THE HUMOR OF HUMOR. By Evan Esar. New York: Horizon Press, 1952; 286 pp. $2.95.

In this book, Mr. Esar, author of several books in this field, has grouped humor into ninety-six types with a handful of slips, stories, and caricatures in each category.

Wesley Wiksell,
Louisiana State University

BOOKS RECEIVED

HOW TO HOLD MEETINGS AND CONFERENCES. By Harold P. Zelko. New London, Connecticut: National Foremen's Institute, 1951; pp. 31. No price listed. (A condensed booklet—4½"x6½"—with excellent, specific suggestions directed primarily to those in industry.)

THIS I BELIEVE. Foreword by Edward R. Murrow. Edited by Edward P. Morgan. New York: Simon & Schuster, 1952; pp. xix+200. $3.00. (Paper cover, $1.00.) ("The personal philosophies of one hundred thoughtful men and women"—each expressed in a few hundred words at the request of Edward R. Murrow for his radio program.)

THORNDIKE-BARNHART COMPREHENSIVE DESK DICTIONARY. Prepared by the direction of Clarence L. Barnhart. Chicago: Scott Foresman & Co., 1951; pp. 896. $3.50. ("For college Freshmen. . . . 80,000 entries centered on the words educated people encounter and need to know.")

THE FOURTH KING. By LeRoy Smith, Jr. New York: The Macmillan Company, 1953; pp. xxxvii. $2.50 ("A biography of Adam, who is ourselves. . . . Poetry which is original, masculine, challenging, illuminating.")

FIVE TRAGEDIES OF SEX. By Frank Wedekind. Introduction by Lion Feuchtwanger. Translated by Frances Fawcett and Stephen Spender. New York: Theatre Arts Books, 1952; pp. 434. $6.75. ("Wedekind [1864-1918] as a dramatist was the foremost exponent of expressionism in the German theatre.")

IN THE PERIODICALS

Laura Crowell, *Editor*

Inasmuch as the American regional and professional journals in the field doubtless come regularly to the attention of members of the profession, this department will limit its reference to periodicals not officially or directly concerned with speech. Readers are therefore referred to the current issues of American Speech, The Central States Speech Journal, The Southern Speech Journal, The Journal of Speech and Hearing Disorders, Educational Theatre Journal, Speech Monographs, *and* Western Speech.

RHETORIC AND PUBLIC ADDRESS

LAURA CROWELL
University of Washington

BOWERS, CLAUDE G., "Jefferson and Civil Liberties," *The Atlantic*, CXCI (January 1953), 52-58.

A graphic story of Jefferson as the political philosopher to whom we are primarily indebted for the democratic concept of our country.

BRANDENBURG, EARNEST, "Speech Invades the Miltary," *The Journal of Communication*, II (November 1952), 10-14.

The importance of speech in being an effective officer, in the teaching act, and in small group work at Air University.

BROADUS, ROBERT N., "The Research Literature of the Field of Speech," *ACRL Monographs*, Nos. 5 to 7 (January 1953), 22-31.

An analysis of the "forms, subjects, languages, and ages of the research literature used . . . in the field of speech" with practical implications for librarians.

COLLINS, JOHN H., "Cicero and Catullus," *The Classical Journal*, XLVIII (October 1952), 11-17.

The background figures and relationships in one of the cases won by Cicero.

DICKSON, EDWARD A., "Lincoln and Baker: The Story of a Great Friendship," *The Historical Society of Southern California Quarterly*, XXXIV (September 1952), 229-242.

An excellent story of Baker's activities to swing California and Oregon for Lincoln, and of his eloquent address in San Francisco in October, 1860.

EDMAN, IRWIN, "Socrates on Trial," *The Atlantic*, CXCI (February 1953), 47-52.

A biographical essay pointing out Socrates' choice at the trial as "the first challenging affirmation of the sovereignty of mind."

FALES, WALTER, "Objectivity and Relevancy in Our Search for Truth," *Philosophy and Phenomenological Research*, XIII (December 1952), 212-220.

". . . the truth we value tells something about ourselves as well as about the objects involved."

HAND, LEARNED, "The Preparation of Citizens for Their Political Duties," *Vital Speeches*, XIX (January 1, 1953), 173-176.

". . . if we are to escape, we must not yield a foot upon demanding a fair field, and an honest race, to all ideas."

JOHNSON, CLAUDIUS O., "William E. Borah: The People's Choice," *Pacific Northwest Quarterly*, XLIV (January 1953), 15-22.

Explains Borah's hold upon the people of Idaho as resulting from his campaign speaking and his direct association with them.

JOHNSON, GERALD W., "Something Old Has Been Added: Adlai Stevenson of Illinois," *The American Scholar*, XXII (Winter 1952-53), 9-16.

". . . one prominent political leader has given some evidence that he comprehends and perhaps shares the spirit of Washington . . ."

LAHMAN, CARROLL P., G. ROBERT ANDERSON, and ROBERT WEISS, "A Speech History of Albion College," *Michigan History*, XXXVI (December 1952), 363-373.

A brief treatment of eighty years of speech education, including rhetoricals, literary societies, class work, forensic activity, and dramatics.

POLANYI, MICHAEL, "The Stability of Beliefs," *The British Journal for the Philosophy of Science*, III (November 1952), 217-232.

Illustrating the "elementary principles by which a conceptual framework retains its hold on the mind of a person believing in it."

RABUN, JAMES Z., "Alexander H. Stevens and Jefferson Davis," *The American Historical Review*, LVIII (January 1953), 290-321.

Describes the trouble between the president and vice-president of the Confederacy, with some consideration of Davis' speeches.

RUSS, WILLIAM A., JR., "The Art of Doubletalk," *The South Atlantic Quarterly*, LII (January 1953), 64-72.

Only public demand will replace political doubletalk with adult debate of the issues.

SCHACHTER, STANLEY, and ROBERT HALL, "Group-Derived Restraints and Audience Persuasion," *Human Relations*, V (Number 4, 1952), 397-406.

"If persuasion is intended to influence behavior outside the persuasion setting, a technique with moderately high restraints appears to be most efficient."

DISCUSSION AND DEBATE

WESLEY WIKSELL
Louisiana State University

ARGYLE, MICHAEL, "Methods of Studying Small Social Groups," *The British Journal of Psychology*, XLIII (November 1952), 269-279.

Experimental techniques for the study of small social groups are now firmly established despite the difficulties.

BARSE, JOSEPH R., "British and American Debating—Conflict or Harmony?" *The Gavel*, XXXV (January 1953), 37-39.

One of four American students who debated eight weeks in the British Isles discusses his experiences there in the spring of 1952.

BATES, ALAN P., "Some Sociometric Aspects of Social Ranking in a Small, Face-to-Face Group," *Sociometry*, XV (August-November 1952), 330-341.

A person's rank tends to be related "to the number of persons with whom a person interacts as well as the volume of interaction."

BELLOWS, ROGER M., "Employee Dynamics and Engineering Technology," *Advanced Management*, XVII (November 1952), 11-16.

An explanation of the use of psychological principles to "accomplish group discipline through social rather than company pressure." Yields high productivity and satisfaction.

BRADEN, WALDO W., "A Symposium: What is the Place of Debating in a Democratic Society?" *The Speaker*, XXXV (January 1953), 13-17.

Speakers Paul Brandes, Annabel Hagood, Gregg Phifer, William Smith, Douglas Ehninger, and Henry Warnock present statements relative to this question.

DARLEY, J. G., N. GROSS, and W. C. MARTIN, "Studies of Group Behavior: Factors Associated with the Productivity of Groups," *Journal of Applied Psychology*, XXXVI (December 1952), 396-403.

One of a series of papers reporting relations "among selected sociological and psychological variables in the behavior of small, organized groups."

DENNY, GEORGE V., JR., "Chairing America's Town Meeting," *Adult Leadership*, I (December 1952), 23.

Suggestions to the chairman in setting the stage for audience participation in a forum program.

HALL, D. M., "What Do I Owe My Fellow Directors," *News for Farmer Cooperatives*, XIX (December 1952), 4, 6.

The author gives eight "group-building roles" and four undesirable roles that directors often assume when participating in meetings.

HARRISON, RICHARD S., "Conference Timed Analysis," *Personnel*, XXIX (November 1952), 241-252.

"A running analysis of the conference made by a trained observer . . . who measures the prevailing level of the session against definite standards."

JOHNSON, WENDELL, "The Fateful Process of Mr. A Talking to Mr. B," *Harvard Business Review*, XXXI (January-February 1953), 49-56.

"The ability to respond to and with symbols may be the single most important attribute of great administrators . . ."

MARTIN, WILLIAM E., NEAL GROSS, and JOHN G. DARLEY, "Studies of Group Behavior: Leaders, Followers, and Isolates in Small Organized Groups," *The Journal of Abnormal and Social Psychology*, XLVII (October 1952), 838-842.

A study of leadership differences in highly similar social organizations tends to suggest

the substitution of other approaches than that of traits.

MINNIS, MHYRA S., "Cleavage in Women's Organizations: A Reflection of the Social Structure of a City," *American Sociological Review*, XVIII (February 1953), 47-53.

Diversity in population groups in the complex social structure of the city is reproduced in the intricate patterns of cleavage in women's organizations.

O'DONNELL, WALTER G., "Role-Playing as a Practical Training Technique," *Personnel*, XXIX (November 1952), 275-289.

An explanation of role-playing as "the one best way to bridge the gap between human-relations theory and practice."

RUESCH, JURGEN, JANE BLOCK, and LILLIAN BENNETT, "The Assessment of Communication: I. A Method for the Analysis of Social Interaction," *The Journal of Psychology*, XXXV (January 1953), 59-80.

A test method "applicable for the study of the single individual, two-person systems, group structure, or inter-group relations."

SPEROFF, B. J., "Empathy and Role-Reversal as Factors in Industrial Harmony," *The Journal of Social Psychology*, XXXVII (February 1953), 117-120.

"To supplement empathic adaptability—whenever a point of issue is raised—role-reversal is applicable."

TAYLOR, DONALD W., and WILLIAM L. FAUST, "Twenty Questions: Efficiency in Problem Solving as a Function of Size of Group," *Journal of Experimental Psychology*, XLIV (November 1952), 360-368.

Individuals, groups of two, and groups of four were rated on number of questions, number of failures, and elapsed time per problem.

RADIO AND TELEVISION

GLENN STARLIN
University of Oregon

BUDLONG, DALE H., "Analysis of Radio Programs by Four Commentators," *Journalism Quarterly*, XXIX (Fall 1952), 458-459.

Study of news broadcasts by Heatter, Lewis, Davis, and Murrow showed use of similar materials but differences in treatment and documentation.

"Coming: Better Nielsen Ratings," *Sponsor*, VII (January 26, 1953), 25-27, 93.

Reviews proposed changes in Nielsen Audimeter sample and in the tape installation innovation for a truer picture of listening habits.

GERALD, J. EDWARD, and GEORGE N. FOLKLUND, "Probable Effects of Television on Income of Other Media," *Journalism Quarterly*, XXIX (Fall 1952), 385-395.

American economy can provide a 1200 station television system without serious disturbance of advertising media, other than radio.

HAYES, J. F., "Television Facilities of the Canadian Broadcasting Corporation," *Journal of the Society of Motion Picture and Television Engineers*, LIX (November 1952), 398-405.

A description of technical and studio facilities and program plans of the television stations built by Canadian Broadcasting Corporation in Montreal and Toronto.

HILL, LEWIS, "The Theory of Listener-Sponsored Radio," *The Quarterly of Film, Radio and Television*, VII (Winter 1952), 163-169.

Suggests listener-sponsorship as a means of getting better radio programs and discusses certain aesthetic and ethical principles to be observed in communication.

HISER, ERNEST F., "Animation for Individual Television Stations," *Journal of the Society of Motion Picture and Television Engineers*, LIX (October 1952), 293-299.

Outlining some simplified techniques for producing inexpensive animated films for use in television.

LANG, KURT, and GLADYS ENGEL LANG, "The Unique Perspective of Television and its Effects: A Pilot Study," *American Sociological Review*, XVIII (February 1953), 3-12.

Compares direct impressions with video impressions of MacArthur Day in Chicago, stressing bias caused by the structuring of the televised event.

LASSWELL, HAROLD, "Educational Broadcasters as Social Scientists," *The Quarterly of Film, Radio and Television*, VII (Winter 1952), 150-162.

Suggesting the development of broadcasters who will bring more knowledge of political, social, economic, and religious events to listeners.

MCKEACHIE, W. J., "Teaching Psychology on Television," *American Psychologist*, VII (September 1952), 503-506.

A rather detailed report of the organization and production of a telecourse in Human Behavior broadcast over WWJ-TV in conjunction with the University of Michigan.

MICHAELIS, ANTHONY R., "Some Uses of Television in Science and Industry," *The Quarterly of Film, Radio and Television*, VII (Winter 1952), 170-177.

Presenting the history and present uses of television in these fields and stressing the complementary nature of television to cinematography.

ORR, ROBERT W., "Television and the Library at Iowa State," *College and Research Libraries*, IV (October 1952), 314-318.

Reviews activities of college library in connection with the college-owned television station; outlines the programs, "Books on Trial" and "This is Iowa State."

PAULU, BURTON, "The Challenge of the 242 Channels—Part II," *The Quarterly of Film, Radio and Television*, VII (Winter 1952), 140-149.

An analysis of the function, costs, and potential of educational television stations and some suggestions for expediting community action before June, 1953.

STROMBERG, ELEROY L., "College Credit for Television Home Study," *American Psychologist*, VII (September 1952), 507-509.

Explanation of the telecourse in Introductory Psychology presented by Western Reserve University, with comments on preparation, presentation, enrollment, and criteria.

TARBET, DONALD G., "TV Increases Knowledge of Current Affairs," *School and Community*, XXXIX (February 1953), 10, 29.

Study of 9th grade social studies classes in 11 Missouri schools shows students with sets do better than those without.

TURNER, JOHN COBURN, "The Commercial Broadcasters Accept the Challenge of Television," *The Educational Record*, XXXIV (January 1953), 44-50.

The author analyzes certain aspects of educational and commercial broadcasting and submits that better programs are appearing in commercial broadcasting.

WALKER, PAUL A., "The Job Ahead for Educational TV," *School Life*, XXXV (November 1952), 20-21, 28.

FCC Chairman Walker outlines the tremendous power of television if properly used as an educational medium.

LANGUAGE AND PHONETICS

BERT EMSLEY
Ohio State University

ANASTASI, ANNE, and RITA Y. D'ANGELO, "A Comparison of Negro and White pre-school children in language development and Good-enough Draw-a-Man I. Q.," *The Pedagogical Seminary and Journal of Genetic Psychology*, LXXXI (December 1952), 147-165.

Revealing differences in mean sentence length and in "mature" sentence types.

AKRIGG, G.P.V., "British Columbia Place Names," *Western Folklore*, XII (January 1953), 44-49.

Offering a bibliography of some forty items.

ASHE, DORA JEAN, "One Can Use an Indefinite 'You' Occasionally, Can't You?" *College English*, XIV (January 1953), 216-219.

"The effectiveness of 'You can't take it with you' is lost if it is changed mincingly to 'One can't take it with one.'"

BURRIS, QUINCY GUY, "The Abolition of Language," *Arizona Quarterly*, VIII (Winter 1952), 293-302.

A rumor that within fifty years, language, being antique, illegitimate, ambiguous, difficult, etc., will be completely replaced by "Graphic Communications" is examined.

DENBIGH, K. G., "The Use of Imagery in Science," *Fortnightly*, MXXXII (December 1952), 411-418.

As suggested by Niels Bohr, "images may still be applied quite fruitfully, as a mental aid," provided that the application is suitably adapted.

FISCHER-JORGENSON, ELI, "On the Definition of Phoneme Categories on a Distributional Basis," *Acta Linguistica*, VII (1952), 8-39.

The author divided consonants and vowels into sub-categories, with special regard to central/marginal units and initial/final clusters.

GIMSON, A. C., "Report," *Le Maître Phonétique* No. 98 (July-December 1952), 24-30.

Secretary of the International Phonetic Association reviews its story since the last general meeting in 1935; talk is presented in phonetic symbols.

GOW, J. J. "Mistake and Error," *International and Comparative Law Quarterly*, I, 4th Series (October 1952), 472-483.

"At present it appears almost impossible to advise how a Scottish court would decide in a particular case" on the general meaning of error.

HARRIS, ZELLIG S., "Discourse Analysis: A Sample Text," *Language*, XXVIII (October-December 1952), 474-494.

Using external structural methods beyond syntax, Harris reduces a passage of over 500 words to a handful of formulas based on semantic symbols.

JONES, EARL W., "Use of Verbal Tables in Language Development in Upper Grades," *American Annals of the Deaf*, XCVII (November 1952), 440-443.

The tables include common verb forms, auxiliaries, infinitives, participles, etc.

KLARE, GEORGE E., "Measure of the Readability of Written Communication: An Evaluation," *Journal of Educational Psychology*, XLIII (November 1952), 385-399.

The Gray-Leary, Flesch and Dale-Chall readability formulas measure the same aspects and are sufficiently accurate for estimating adult materials.

SONDEL, BESS, "Semantics, A Means of Togetherness," *The Journal of Communication*, II (November 1952), 41-44.

". . . that symbolic design which will lead men to peace will be but an extension of nature's pattern of togetherness."

STEPHENS, JOHN C., JR., "The Cries of London," *Emory University Quarterly*, VIII (December 1952), 217-223.

Though "street shouting" is forbidden by law in most of London, it was well known in older days, as English literature reveals.

TWADDELL, W. F., "Phonemes and Allophones in Speech Analysis," *The Journal of the Acoustical Society of America*, XXIV (November 1952), 607-611.

Allophones are statistical averages identified acoustically, and hence often more suited for engineering, psychology, pedagogy, and information theory than for speech.

INTERPRETATIVE READING

WILLIAM B. MCCOARD
University of Southern California

BOGAN, LOUISE, "Reading Contemporary Poetry," *The English Journal*, XLII (February 1953), 57-62.

Poetry critic for *The New Yorker* provides an intelligent and readable explanation of the revolution which has taken place in contemporary art—and literature in particular.

EDMAN, I., "Spoken Word," *The Saturday Review*, XXV (November 29, 1952), 68-69.

This review of seven new, high quality records gives unusually perceptive comment on the interpretation of literature and recording the spoken word.

HARVEY, E., "John Brown's Body Hits the Road," *Colliers*, CXXX (December 6, 1952), 24-27.

Report of the successful group presentation of Benét's long poem about the Civil War.

JARRELL, RANDELL, "To the Laodiceans," *The Kenyon Review*, XIV (Autumn 1952), 535-561.

A thorough and delightful "appreciation" of the poetry of Robert Frost: good reference for student as well as teacher.

PEASE, HOWARD, "How to Read Fiction," *The English Journal*, XLI (April 1952), 186-194.

A letter from an author to a fan, which pleasantly directs the student to investigation and intensive reading as techniques of interpretation.

PRITCHETT, V. S., "An American Puritan in England," *New York Times Book Review*, LVII (November 30, 1952), 1, 36.

Discussion of T. S. Eliot's long search for the meaning of life. In the analysis, the British critic throws light on the meanings of Eliot's poetry.

REDMAN, BEN RAY, "Christopher Fry: Poet-Dramatist," *The English Journal*, XLII (January 1953), 1-7.

Another report about this stimulating author whose words "have been written to be spoken."

SMITH, DORA V., "The English Language Arts: A Link Between Yesterday and Tomorrow," *The English Journal*, XLII (February 1953), 72-79.

Background of the elementary, secondary, and university programs published in *The English Language Arts*, Volume I, for the National Council of Teachers of English.

TINKLE, L., "Year of the Long Autumn; a Reviewer Wanders Through 1952," *The Saturday Review*, XXXV (December 27, 1952), 7-9, 32.

Publishers are being cautious or no brilliant

new writers are appearing; the experienced writers continue their "long autumn."

WARREN, J. E., "Teach Literary Types for Reading Skills," *Education*, LXXIII (October 1952), 100-103.

Statement of the simple, yet basic, idea that knowledge of literary types will help a student approach a selection and interpret more intelligently.

WOODRING, CARL E., "Onomatopoeia and Other Sounds in Poetry," *College English*, XIV (January 1953), 206-210.

". . . a score designed for a certain instrument: the human voice. . . . Lips, tongue, and glottis can affect the materials and even the values of poetry."

YOSHIDA, MINORU, "Word-Music in English Poetry," *The Journal of Aesthetics and Art Criticism*, XI (December 1952), 151-159.

An examination of "certain types of repetition of sound-tint," suggesting that such investigation would aid toward a fuller appreciation of poetry.

DRAMA

ALBERT E. JOHNSON
University of Texas

BOWEN, ELBERT R., "Negro Minstrels in Early Rural Missouri," *Missouri Historical Review*, IX (January 1953), 103-109.

Reports the practices of minstrels in Missouri before the Civil War. Illustrated.

BRADY, PHELIM, "Bob Sees All the Plays—Backwards," *Irish Digest*, XLIII (December 1952), 25-26.

A vignette of Robert Sloane, for over a quarter of a century ticket-checker at the Abbey Theatre.

BURTON, K. M., "The Political Tragedies of Chapman and Ben Jonson," *Essays in Criticism*, II (October 1952), 397-412.

These tragedies "are concerned with the tragic flaw *within the social order*, not within the individual"; misjudgment has resulted from use of "wrong yardsticks."

CHEKHOV, MICHAEL, "An Actor Must Have Three Selves," *Theatre Arts*, XXXVI (December 1952), 30-32.

The artist embodies his everyday self, a higher-level self born of inspiration, and a third self which is the Character created.

CONWAY, JOHN ASHBY, "Build Your Own Direct Beam," *Players*, XXIX (January 1953), 78-79.

For those interested in projecting scenery, Conway suggests Direct Beam because it "uses no lens . . . is fairly simple to build and has many uses."

ELWIN, MALCOLM, "Somerset Maugham as Dramatist," *Theatre*, VII (January 17, 1953), 11-14.

In his plays "the characters are confronted by moral problems, and their reactions reveal them as creatures of circumstance."

GASSNER, JOHN, "An Answer to the New Critics," *Theatre Arts*, XXXVI (November 1952), 59-61.

Claiming that "it remains to be proved that a vital American drama could arise from the new critics' specifications."

LIPPINCOTT, GERTRUDE, and ROBERT MOULTON, "Case History of a Costume," *Dance Observer*, XIX (November 1952), 132-134.

A dialogue between a costumer and a dancer exemplifying their conferences, trials, and tribulations from the first meeting to the opening night.

NETHERCOT, ARTHUR H., "The Schizophrenia of Bernard Shaw," *The American Scholar*, XXI (Autumn 1952), 455-467.

Although a complete "againster," Shaw was cherished by the public. Shaw sometimes wrote his plays one way and explained them another.

RANDEL, WILLIAM, "American Plays in Finland," *American Literature*, XXIV (November 1952), 291-300.

The Finns have regularly produced American plays since about 1925, but the royalty system is an obstacle to the production of our plays.

STIRLING, BRENTS, "Theme and Character in *Hamlet*," *Modern Language Quarterly*, XIII (December 1952), 323-332.

"If emotive conflict is allowed to replace indecision as Hamlet's primary trait, the incisiveness of Hamlet's plans and deeds . . . will not contradict the characterization."

STOVALL, FLOYD, "Whitman, Shakespeare, and Democracy," *Journal of English and Germanic Philology*, LI (October 1952), 457-472.

Stoval examines Whitman's opinion of Shakespeare's relation to American democracy, and concludes that he is "indispensable to the understanding of it."

TAVE, STUART M., "Corbyn Morris: Falstaff, Humor, and Comic Theory in the Eighteenth Century," *Modern Philology*, L (November 1952), 102-115.

Tave clarifies the changing evaluation of Falstaff from a "buffoon" in the early eighteenth century to a "lovable old rogue" at the end.

VAN LENNEP, WILLIAM, "The Harvard Theatre Collection," *Harvard Library Bulletin*, VI (Autumn 1952), 281-301.

An interesting essay on the origin, growth, and present status of the largest theatre collection in the world and the second in point of age.

WILSON, MARGARET, "The Last Play of Tirso De Molina," *Modern Language Review*, XLVII (October 1952), 516-528.

If not his last play, *Las Quinas de Portugal* yet belongs "to the small group of religious works which brought his literary activity to an end."

SPEECH SCIENCE

LORETTA WAGNER SMITH
Brooklyn College

BARGER, WILLIAM CALVIN, "An Experimental Approach to Aphasic and to Nonreading Children," *American Journal of Orthopsychiatry*, XXIII (January 1953), 158-170.

Showing the effectiveness of the mirror device in providing altered axial imagery to the aphasic.

BROADBENT, D. E., "Failures of Attention in Selective Listening," *Journal of Experimental Psychology*, XLIV (December 1952), 428-433.

"A series of experiments on the selection out of a mass of speech of parts which are relevant."

CHAPIN, F. STUART, "A Three-Dimensional Model for Visual Analysis of Group Structure," *Social Forces*, XXXI (October 1952), 20-25.

Suggesting the use of this device long known to statisticians in the study of such concepts as group cohesion and group stability.

HALL, F. G., JOHN W. BLACK, KEITH K. NEELY, and KENNETH HALL, "The Influence of Loud Speaking on Pulmonary Gas Exchange," *The Journal of Aviation Medicine*, XXIII (June 1952), 211-215.

Hyperventilation results, with CO_2 "washed out of the lungs." In the subsequent period of reduced respiration "the re-establishment of the normal gaseous balance begins."

HARKINS, CLOYD S., "Modern Concepts in the Prosthetic Rehabilitation of Cleft Palate Patients," *Journal of Oral Surgery*, X (October 1952), 298-312.

Oral surgeons are recognizing the advantages of prosthesis over surgery in many cases for more nearly adequate speech function.

HILL, FREDERICK T., and ELIZABETH O. KOONS, "Essentials for Auditory Rehabilitation," *Annals of Otology, Rhinology, and Laryngology*, LXI (September 1952), 751-761.

Contrasts the elaborate staff and equipment of therapy centers in large institutions with minimal facilities of small communities; emphasis should be shifted to the latter.

JERGER, JAMES F., "A Difference Limen Recruitment Test and its Diagnostic Significance," *The Laryngoscope*, LXII (December 1952), 1316-1332.

Application of the "Northwestern D I Test" to 89 hearing cases shows its substitution for more complex procedure possible and desirable.

MARKLE, DONALD M., EDMUND P. FOWLER, JR., and HENRI MOULONGUET, "The Audiometer Weber Test as a Means of Determining the Need for, and Type of, Masking," *The Annals of Otology, Rhinology and Laryngology*, LXI (September 1952), 888-900.

Recommending a procedure for routine audiograms.

MYKLEBUST, HELMER R., "Aphasia in Children," *Exceptional Children*, XIX (October 1952), 9-14.

An explanation of the nature of aphasia in children and its symptomatic similarity to mental deficiency, emotional disturbance, or deafness, and its causes and therapy.

REGER, SCOTT N., and C. M. KOS, "Clinical Measurements and Implications of Recruitment," *The Annals of Otology, Rhinology and Laryngology*, LXI (September 1952), 810-823.

Explaining adaptation of a modified Bekesy audiometer to study "the relative effectiveness of several different types of recruitment tests."

ROSEN, SAMUEL, "Palpation of Stapes for Fixation," *Archives of Otolaryngology*, LVI (December 1952), 610-615.

Suggesting a method for "determining the degree of fixation of the stapes, partial or complete, as a test of fenestration suitability."

STAMM, CARL, "The Significance of Aphasia in Otology," *The Laryngoscope*, LXII (January 1953), 44-60.

Describing types of aphasia and reporting "an amnesic aphasia cured after exposure of an extradural abscess of the left temporal lobe."

WEVER, ERNEST GLEN, and MERLE LAWRENCE, "Sound Conduction in the Cochlea," *The Annals of Otology, Rhinology and Laryngology*, LXI (September 1952), 824-835.

Experimentation refutes the traveling wave theory and supports a simpler local action theory.

WOLFF, DOROTHY, "Organ of Corti as we see it today, one hundred years after its discovery," *Archives of Otolaryngology*, LVI (December 1952), 588-609.

Evaluates the contribution of Corti's monumental paper on the membranous cochlea, and gives interesting details of his life and research.

PSYCHOLOGY AND PATHOLOGY OF SPEECH

WILLIAM W. FLETCHER
University of Minnesota

BARGER, WILLIAM C., "An Experimental Approach to Aphasic and Non-Reading Children," *American Journal of Orthopsychiatry*, XXIII (January 1953), 158-170.

Reporting the successful application of a technique for treatment of childhood aphasia, with speculations on "speech aphasia" and "reading aphasia."

CABANAS, R., "Generalization of the Chewing Method in Logopedics and Phoniatry," *Folia Phoniatrica*, IV (Fasc. 4, 1952), 249-252.

Froeschels' method is valuable in correcting any type of speech disorder since it is a "normalizing method" for structures common to eating and speaking.

FRANK, CAROL MAE, "Integrating Therapies for Cerebral Palsied Children," *American Journal of Occupational Therapy*, VI (November-December 1952), 247-255+.

An explanation of ways in which speech therapy may be used as an adjunct to concurrent occupational therapy; description of "deductive-inductive" methods.

FROESCHELS, E., "The Significance of Symptomatology for the Understanding of the Essence of Stuttering," *Folia Phoniatrica*, IV (Fasc. 4, 1952), 217-230.

Development of stuttering as a psychogenic phenomenon is elaborated upon and the suggestion of an organic basis is refuted.

FULDNER, RUSSELL V., "What Connecticut Offers its Cerebral Palsied Children," *Connecticut State Medical Journal*, XVII (February 1953), 108-111.

Types of counseling, diagnostic, and treatment services needed are explained, and agencies filling these needs are listed.

KABAT, HERMAN, and MARGARET KNOTT, "Proprioceptive Facilitation Technics for Treatment of Paralysis," *Physical Therapy Review*, XXXIII (February 1953), 53-63.

A detailed description of and rationale for "resistive therapy." Some of the basic premises are opposed to those maintained heretofore.

LEVINE, EDNA SIMON, "The Psychological Implications of Hearing Impairments," *American Journal of Occupational Therapy*, VII (January-February 1953), 9-15+.

Presentation of the generalized acoustic and psychological characteristics of each of the three hypacusic groups: deaf, hard of hearing, and deafened.

LINDENBERG, PAUL, "Deafness: Problems of Diagnosis and Rehabilitation," *American Journal of Occupational Therapy*, VII (January-February 1953), 5-8.

Brief explanation of audiograms, types of deafness, speech reception testing, auditory training, speech training, lip reading, and psychological problems of the deafened.

LORENZ, MARIA, "Language Behavior in Manic Patients," *Archives of Neurology and Psychiatry*, LXIX (January 1953), 14-26.

A study of the language of ten patients during manic reactions reveals language not "primarily designed to meet the requirements of communication."

MALMER, I., "Auditory Training of Deaf Children," *Acta Otolaryngologica*, XLII (August-October 1952), 417-418.

"The training of speech movements is . . . of the greatest importance to the perception of speech."

MEYERS, RUSSELL, "The Concepts of 'Simple' and 'Complex' as Viewed by a Student of Aphasia," *The Journal of Communication*, II (November 1952), 45-52.

Suggesting that procedures found valuable in speech pathology clinics could well be used in other teaching situations.

NEIDLINGER, WILLIAM J., "Recognition and Treatment of Deafness in Children," *Connecticut State Medical Journal*, XVII (February 1953), 104-107.

Listed are a few signs in childhood behavior that indicate hearing loss; etiologies, examination procedures, and therapies are briefly explained.

TITCHE, LEON, "Laryngeal Manifestations of Intrathoracic Conditions," *Archives of Otolaryngology*, LVI (November 1952), 471-478.

A review of the nerve supply of the larynx is the basis for an explanation of voice defects arising from chest abnormalities.

EQUIPMENT

WILLIAM J. TEMPLE, *Editor*

PICTURES ON MAGNETIC TAPE

A development of great interest to the television industry and especially to educational broadcasters is the use of magnetic tape instead of motion picture film to record pictures and sound for television transmission.

Engineers have said to themselves, "If the electrical oscillations which represent sound as transmitted by radio can be recorded and reproduced by means of magnetic tape, why not the electrical oscillations representing pictures as transmitted by television?" The difficulty lies in the difference in the width of the frequency bands for audible sounds and for acceptable television pictures, the audible band being fifteen or twenty thousand cycles wide and the video band being four *million* cycles wide. It is only within the last few years that recording equipment capable of encompassing the audible band has been made available. Ways of extending the practical bandwidth are presumably under study in various research laboratories. The first to demonstrate its progress in VTR (Video Tape Recording) to the press was the Electronics Division of Bing Crosby Enterprises, where John T. Mullin and his associates have been working on the problem.

The magnetically recorded and reproduced pictures they showed a few months ago were better than those they showed earlier, but still not entirely satisfactory. They propose to demonstrate an improved version of their device in May, 1953, and to have production models ready by the end of this year. This is not a gadget for amateurs. In the demonstration the inch-wide tape ran past the recording and reproducing heads at 100 inches per second. The price of the anticipated production model, according to one engineering magazine, will be about $60,000. Another source says that the machine may not be sold outright but leased to users, like your telephone instrument.

The advantages of VTR over "kinescope" films lie in the elimination of photographic processing and in the fact that magnetic tape, unlike photographic film, can be erased and used again. With the perfection of this method we may live to see it competing with films in motion picture theatres. Certainly we can expect to see it used in television as tapes are now being used by the National Association of Educational Broadcasters for the convenient and economical distribution of such fine radio programs as "The Jeffersonian Heritage" and "The Ways of Mankind."

EQUIPMENT EDITOR'S EQUIPMENT

A reader has expressed interest in the kind of reproducing equipment I use in evaluating records for review in this department. I name the components herewith not because it is a model to be duplicated or even a system I can recommend as a whole without reservations, but because it is the product of a procedure which I recommend wholeheartedly. I assembled it with limited means by putting together individual components as I could afford to buy them and replacing them with better ones as opportunities came along over a period of fifteen years. Even though it has cost me much choking down of impulses to splurge it has been a source of pleasure and satisfaction far beyond what I thought I could afford.

At the moment it consists of a Rek-O-Kut Model T-12 two-speed turntable, a Pickering Model 190 pickup arm with Pickering diamond stylus cartridges for 78 and microgroove records, a Pickering Model 132E record compensator, a Pickering Model 230H preamplifier, and (the following components are the oldest and will be replaced next) a Thordarson Model T32W10 amplifier feeding a Jensen 12" loudspeaker in a Jensen bass-reflex enclosure and a pair of University tweeters (Model 4402 with Model 4405 high-pass filter).

Study of the catalogs of audio equipment will show you that you can put together a turntable, pickup, amplifier, and loudspeaker for a moderate outlay of money and effort. It will sound better than any ready-made phonograph that you could buy for the same amount of money, but you will have to ask other members of your household to be tolerant while a corner of the room looks like a radio service man's work bench. You will never be completely satisfied with it, but you can improve it piecemeal so that it will approach your ideal while you have the use of it continually. It is as if you could replace a part of your car every year or two and look forward to making a Cadillac of it eventually even if you started with a Crosley.

RECORDINGS

THE POETRY OF JOHN DONNE, VOLUME 1 *and* VOLUME 2, *read by Austin Warren. Idiom Recording Co., 809 Amherst Ave., Ann Arbor, Mich. Two 12" LP; 4 sides; printed text.*

Having taken a good many courses in English literature, you and I know how many teachers resort to reading aloud, and how many do not read well enough to achieve their purposes. Professor Warren is one who reads well. Listening to these records (and the others in this series) is like over-hearing him read to his classes or to himself in his own study. His reading is that of an extremely literate person who has also the emotional understanding and affiatus that compel attention.

These records are not "slick" productions. There are slips of the tongue and, although the quality of the recording is high, occasional amateurish background noises intrude as of the script brushing against the microphone stand or of someone opening or closing the studio door. But if you are like me you may find in these minor flaws relief from the impeccable, mechanically flawless and correct, but completely unpersonal style of reading that seems to be cultivated by young radio announcers, including the man who introduces Mr. Warren on these disks.

For students meeting Donne for the first time, these records will be a great help in untangling the meaning from the involved sentences of some of his poems. And all of us can take delight in the reading of some of the lines which can be interpreted as if they were written today, as when Donne says, and Warren reads as if he knows the words may call ideas to our minds which Donne did not intend, "your mind with arts improve—take you a course!"

Mr. Warren's interest is obviously literary and not linguistic. But when he takes care to pronounce *propagation* with five syllables and *patience* with three for the sake of rhyme and meter, one wonders why he does not take equal care to make *were* rhyme with *swear*, and put the stress on the second syllable of *contemplate*, which would be equally justifiable historically and metrically and would not be any more startling to the modern ear.

It is not necessary to agree with Professor Warren's conception of the mood and meaning of every poem to respect and enjoy his reading, and you can forgive much to the man who can (and does) read Donne's *Hymn to God the Father* practically perfectly. I have little charity, however, for the transcriber and proofreader of the printed text. It is full of mechanical errors.

ANNA RUSSELL SINGS? *Advice on song selections for concert singers, a lecture with illustrative examples. Harry Dworkin, piano. 12" LP. Columbia ML 4594.*

Teachers of voice for speaking as well as teachers of voice for singing will appreciate this record. The clown singer, like the clown acrobat and the clown skater, needs a more highly developed technique than the straight performer. Miss Russell has it, and also she knows music and singers so well that she knows exactly where they are vulnerable. She is funnier than Bea Lillie, Alec Templeton, Victor Borge, and Bert Lahr put together, and she uses all of their weapons, from the needle to the broad-bladed, two-handed slapstick. Her voice is equal to everything from coloratura acrobatics to the moaning of the torch singer, from the German liedersinger and the chanteuse of the French art song to the English folksinger and the Wagnerian dramatic soprano—in her own words, from *"La cantatrice squelante"* to *"Schreechenrauf."*

This recording was made at an actual recital at Town Hall in New York City on January 13, 1952. One who was present tells me that the audience included many professional singers and teachers. You can tell from their laughter and applause that they were a knowing audience and that they appreciated most warmly Miss Russell's thrusts. It is a healthy sign that this record has become a Columbia Masterworks best-seller. Perhaps it is a sign, too, that we can hope for more records by Miss Russell. Her repertoire is by no means exhausted in this performance.

WILL ROGERS SAYS. *With commentary by Will Rogers, Jr. 12" LP. Columbia ML 4604.*

A great many people remember Will Rogers with affection. Thousands saw him in the Ziegfeld Follies from 1914 to 1924, and millions saw him in motion pictures and heard his voice on the radio and read his newspaper column. This record includes twenty-odd short takes from his radio broadcasts of the late Twenties and early Thirties on such subjects as taxes, gold, government spending, Mother's Day, movies, and Russia. Will Rogers, Jr., speaks about his father between passages, and there is Western-style music.

Conventions and Conferences

T. EARLE JOHNSON, *Editor*

CONVENTION CALENDAR

SPEECH ASSOCIATION OF AMERICA:

1953. New York City, December 28, 29, 30 at the Statler Hotel, Program Chairman: Karl Wallace, University of Illinois

1954. Chicago, during the week of December 26 at the Conrad Hilton Hotel.

AMERICAN EDUCATIONAL THEATRE ASSOCIATION:

1953. New York City, December 28-30, at the Statler Hotel.

1954. East Lansing, Michigan, in late August with Children's Theatre Conference at Michigan State College.

AMERICAN SPEECH AND HEARING ASSOCIATION:

1953. New York City, November 23-25, at the Hotel New Yorker.

1954. St. Louis. Dates and Convention Hotel to be announced.

CENTRAL STATES SPEECH ASSOCIATION:

1953. Chicago, Illinois, April 17-18, at the Sherman Hotel. Program Chairman: Martin J. Holcomb, Augustana College.

PACIFIC SPEECH ASSOCIATION:

1953. Time and place to be announced.

SOUTHERN SPEECH ASSOCIATION:

1954. Dallas, Texas, during the first week of April. Program Chairman: Charles Munro Getchell, University of Mississippi.

SPEECH ASSOCIATION OF THE EASTERN STATES:

1953. New York, April 9-11, at the Hotel New Yorker. Program Chairman: Marvin Bauer, Brooklyn College.

WESTERN SPEECH ASSOCIATION:

1953. Late November. Time and place to be announced.

SPEECH ASSOCIATION OF AMERICA

The 38th Annual Convention Program of the Association is in the early stages of planning. Professor Karl R. Wallace, First Vice-President in charge of the program, reports two main objectives: (1) to provide a program of high quality which will be valuable to the various interest groups within the Association, and (2) to provide for a somewhat more leisurely and comfortable convention than has been possible since the war. Accordingly, upon advice and encouragement of the Executive Council, Professor Wallace intends to set up fewer section meetings than has been customary, and in cooperation with the related associations which will again meet with SAA in New York City, to start morning sessions at 9:30 and to end the formal part of the program at 5 o'clock. The Committee on Local Arrangements, under the chairmanship of Earl H. Ryan, plans to provide special opportunities whereby members may take advantage of the unique attractions of New York City.

Some of the conventions programs will be under the specific sponsorship of some of SAA's standing committees, particularly those committees representing general interest areas. Members already know that the Executive Council has suggested that oral interpretation be considered a distinct area of interest and be held responsible for planning program materials within its area.

The most widespread and consistent criticisms of past programs have been: too many speakers, too little time for discussion, too much overlap of sections. The program now getting underway hopes to satisfy these criticisms at least in part.

It is expected that SAA and AETA will jointly provide a convenient and relatively inexpensive mechanism by which members may make theatre reservations well in advance of the convention dates.

If planners can take advantage of even half of the excellent suggestions made by those who participated in the Critique Panels at Cincinnati, the 38th Convention will prove a satisfying experience to everyone.

NEWS AND NOTES

JANET BOLTON, *Editor*

IN CONCLAVE

NATIONAL HEARING WEEK. The twenty-fifth observance of National Hearing Week scheduled for May 3-9 under the sponsorship of the American Hearing Society will use as its theme, "Hearing is Priceless—Protect It." The purpose is to inform the public concerning existing programs for prevention of deafness, conservation of hearing, and rehabilitation of the hard of hearing, and to point out the urgent need for the extension of services to children and adults whose hearing is impaired. Most of the 115 chapters of the Society throughout the country will feature programs during the week demonstrating and discussing hearing test procedure and equipment, auditory training, and lipreading. A number of other local, state, and national organizations are cooperating in the week's program: Zonta Club International and the National Association of Insurance Women have both adopted aid to the hard of hearing as a major project of their community groups; federal agencies cooperating include the Office of Vocational Rehabilitation, the Federal Security Agency, and the President's Committee on the Employment of the Physically Handicapped.

BOWLING GREEN CONFERENCES. Bowling Green University has conducted to date an extensive series of 1952-53 contests, festivals, and tournaments. In November, the Annual Northwestern Ohio High School Drama Clinic was sponsored by the Community Drama Service of the University. In February, the university entertained members of the Ohio High School Speech League during the Northwestern Ohio District High School Debate and Individual Events Contest. In March, the Ohio One Act Play Festival was held under the joint auspices of the Community Drama Service, the Ohio High School Speech League, and the National Thespian Society.

EXPERIMENTAL FILM RECOGNITION AT CONTEMPORARY ARTS FESTIVAL. The film Committee, composed of members of the Department of Speech at the University of Illinois at Urbana, selected ten films which were shown as a feature of the Sixth Annual Festival of Contemporary Arts; the works of Mary Ellen Bute, Douglass Crockwell, Norman Dyhrenfurth, Robert Gardner, Lewis Jacobs, Alfred Konzel, Henri Storck, Willard Van Dyke, and Christopher Young were represented. Professor Dyhrenfurth of the University of California, director of the film *The Crucifixion*, adjudged most meritorious of the group, lectured on the Urbana campus March 25 on "The Art of the Cinema."

IN THE CURRICULUM

MARYLAND OVERSEAS PROGRAM. Faculty members of the European program of the University of Maryland are currently offering classes in speech to officers and enlisted men of the United States Army Air Force. The courses include beginning and advanced public speaking and a special class in speech for staff officers. Members of the faculty and their most recent teaching assignments are:

Mrs. Helen S. Brent at Prestwick, Scotland, and at Augsburg, Frankfurt, and Ulm, Germany.

John Fisher, formerly on the faculty of the University of Maryland at College Park, at Manston and Wyton, England.

Lawrence Grosser at Berlin, Vienna, and Keflavik, Iceland.

Ralph C. Klein, formerly on the faculty at Bowling Green State University, at Bushy Park and West Dreyton, air force bases near London, and at Frankfurt.

Russell Lembke, formerly on the faculty of Emerson College, at Rhein/Main, Frankfurt, and Laon, France; Dr. Lembke is in charge of courses in speech in the overseas program.

Lester Raines, now spending his fourth year in the European program at Weisbaden, Germany.

Loren D. Reid, on leave of absence from the University of Missouri, at Bamberg and Nuremberg, Germany, and at South Ruislip and West Dreyton, air force bases near London.

Melvin Miller at Lakenheath, England, at Heidelberg and Stuttgart, and at Athens.

David Tinnin, at Tripoli.

Mason G. Daly, for the past year the Assistant Director of the overseas program for the United Kingdom, administering the twenty-

four Maryland centers in England, Scotland, and Wales.

Ray Ehrensberger, one of the first teachers in the overseas program, since last summer the Dean of the College of Special and Continuation Studies of the University of Maryland.

This college not only administers the European program, but a North Atlantic program as well with classes in Newfoundland and Labrador; it is also responsible for off-campus teaching in the District of Columbia area, including the Pentagon and other government divisions.

The overseas program began in October of 1949 with classes at Berlin, Frankfurt, Heidelberg, Munich, Nuremberg, and Weisbaden, and has since expanded to include nearly a hundred centers. More than twelve thousand students are now taking courses not only in speech, but in history, foreign language, mathematics, psychology, political science, English, and other studies. Courses are organized in eight-week terms. Members of the faculty are assigned to bases according to the demand for courses, and during their appointment may move from base to base. Students are given residence credit for their work; commencements have already been held at Heidelberg and special convocations in Bonn and Paris at which honorary degrees were awarded.

FILM FOR TELEVISION EMPHASIS AT MIAMI. The University of Miami (Florida) Radio, Television, and Film Department has expanded its motion picture work with new personnel, courses, and facilities; emphasis in the additions is on the production of motion pictures for television use. Three courses in film production have been instituted: "Introduction to Film," a comprehensive coverage of fundamentals; "Motion Picture Workshop," a series of projects in actual production; and "Motion Picture Production and Direction," in which advanced students plan and organize film projects.

SPEECH-POLITICAL SCIENCE JOINT CONCENTRATION AT QUEENS. A joint concentration has been announced by the Departments of Speech and Political Science at Queens College. The program, especially adapted to the pre-professional student, is designed to acquaint interested students with the substance and techniques of political activity. A Seminar in Public Affairs, drawing upon the combined facilities of the two departments, will integrate the evaluation of political skills and their contemporary usages.

MASTER'S PROGRAM IN INTERPRETATION. Beginning with the 1953 summer term, the Department of Speech and Drama at Stanford plans to offer, under the direction of C. C. Cunningham, a consecutive summer program leading to the Master's degree in interpretation and serving as a part of the doctoral program in other fields. Undergraduate and graduate courses for the summer session include: Fundamentals of Oral Reading, The Art of Interpretation, The Interpretation of Shakespeare, and a Seminar in Interpretation.

APPOINTMENTS AND PROMOTIONS

APPOINTMENTS:

Alabama College, Montevallo: John Mader, speech therapist.

Bowling Green State University: Melvin Hyman, Assistant Professor of Speech and Acting Director of the Speech and Hearing Clinic; Donald C. Kleckner, Assistant Professor of Speech and Director of Forensics.

University of Miami (Florida): C. Henderson Beal, Instructor in Motion Picture and supervisor of film production; James O. Haning, Instructor in Radio.

PROMOTIONS:

Bowling Green State University: F. Lee Miesle, Assistant Professor of Drama and director of the theatre.

Brooklyn College: William A. Behl, Associate Professor of Speech; William J. Temple, Professor of Speech.

University of Illinois Chicago Undergraduate Division: Carl A. Pitt, Assistant Professor of Speech.

ON THE STAGES

BOWLING GREEN SUMMER THEATRE. Elden T. Smith, director of the Bowling Green State University Department of Speech and Drama and director of the Huron Playhouse, has announced the fifth season of the university-sponsored summer-theatre program. He will be assisted during the eight-week season by John H. Hepler, Donald C. Kleckner, and a staff of graduate and undergraduate students.

During the academic year, the Community Drama Service of the department, directed by Harold B. Obee, provides a complete advisory service for high school, church, and community theatres in the area, publishes a monthly news sheet, conducts clinics and festivals, provides assistance in the field, and handles university

tours of the annual children's show and selected one-act plays.

SCRIPT-IN-HAND PRODUCTIONS AT TEMPLE. The Vest Pocket Theatre of Temple University has initiated a series of "script-in-hand" performances under the supervision of Arthur O. Ketels, instructor in drama. Directed and acted by students, the weekly series offers useful training for freshmen theatre majors. Future plans for the Vest Pocket Theatre include the presentation of original plays by student playwrights and drama currently studied in the University English classes.

YALE THEATRE. The first American production of Jean Anouihl's romantic comedy *Colombe* was a February presentation of the Yale Dramatic Association, the undergraduate theatre group; Leo Lavandero, Assistant Professor of Play Directing, secured the amateur rights to the English version. On display during the same month was an exhibition of one hundred years of theatrical posters, a display which constituted a history of poster styles from the early 1850 handbills, through the provocative color lithographs of the late 1800's to the sedate posters of the contemporary theatre.

COLLEGE THEATRE SCHEDULES:

Alabama College, Montevallo: *The Unattainable, My Heart's in the Highlands.*

Bowling Green State University: *Gramercy Ghost, The Madwoman of Chaillot, Peer Gynt, The Traitor.* Experimental theatre: *The Father, The Adding Machine.* Children's Theatre: *The Tinker's Trick.*

University of Illinois Chicago Undergraduate Division: *John Loves Mary.*

Michigan State College: *A Doll's House, She Stoops to Conquer, Ah! Wilderness.* Children's Theatre: *Simple Simon, Heidi.* TV Theatre: *Afterwards, The Father.*

State University of New York, Oneonta: *Papa Is All, Dream Girl.* Children's Theatre: *Beauty and the Beast, Aladdin and the Wonderful Lamp.*

San Jose State College: Anouihl's *Eurydice, The Sheep Well, The Innocents, Under the Gaslight.*

IN THE STUDIOS

JOINT CAMPUS PROGRAMMING. Televised weekly panels on nearly every branch of the university curriculum comprise a project of the several campuses of the University of Illinois for telecast on WBKB; the March series dealt with the physical sciences. Like cooperation in radio programming is exemplified in the weekly series of Eugene Vest's lectures on books of travel and adventure which is aired over the Urbana Station WILL; Wayne N. Thompson of the Chicago Undergraduate Division is announcer and producer.

ATTIC DRAMA SERIES. During the fall semester, the Radio Guild of Pennsylvania State College, under the aegis of the Departments of Speech and Drama, presented a series of four Greek plays: *Agamemnon, Oedipus Rex, The Trojan Women,* and *The Frogs.* The sequence was so successful that another series of four classical plays is planned for the current semester.

NEW FM STATION AT TEMPLE. A new FM station began broadcast in February under the auspices of the Radio Division of Temple University; broadcast hours are from 4 to 8 p.m. and members of the faculty and student body are program personnel.

AT THE CLINICS AND LABORATORIES

SURVEY BY TAPE RECORDING. The Department of Speech at Alabama College, Montevallo, has conducted an extensive speech and hearing survey of the student body by means of individual tape recordings. The tapes are used for review and reference for the student in consultation with the staff on his speech and hearing status.

BOWLING GREEN CLINIC. The formation of a Lost Chord Club for laryngectomized persons in the Northwestern Ohio region is projected by the University Speech and Hearing Clinic under the direction of Melvin Hyman. Surveys have been conducted of school children in a three-county area this year. The clinic continues its special programs of therapy for persons with foreign accent and aphasia.

ILLINOIS SUMMER RESIDENTIAL CENTER PLANS. The ninth Summer Residential Center will be in session on the University of Illinois Urbana campus from June 29 to August 8 with Lawrence W. Olson as coordinator. The personnel of the Center will work with children handicapped by cleft palate, cerebral palsy, and hearing loss.

SPEECH AND HEARING AT OREGON. The Crippled Children's division of the University of Oregon Medical School has been recently reactivated and has expanded its diagnostic and training

program in speech and hearing. Since 1946 there has been no active program in the area. Beginning in September, 1952, two speech therapists, working under a cooperative arrangement between the State Department of Education, Special Education Division, the Portland State Extension Center, and the Crippled Children's Division, began a speech therapy program at the Division. In December, 1952, a speech consultant working full time for the Medical School, joined the Crippled Children's Division as Director of the speech and hearing program, which now includes both diagnostic and therapy services for children throughout the state who are suffering from speech handicaps due to organic causes. Beginning with the summer session of 1953, the Division program will be further expanded when the speech and hearing training program and clinic of the Portland State Extension Center will be moved to the Division building and will be directed by the Speech consultant there.

The Crippled Children's Division program serves as a medical and speech diagnostic center for four connected regional centers located at the University of Oregon, Eastern College of Education, Southern College of Education, and Oregon College of Education. Each of these centers and the Crippled Children's Division Center conduct case-finding clinics throughout the state and provide diagnostic and therapy services. Case finding clinics and therapy at all of the centers are under the direction of the State Speech Consultant for the Department of Education, Special Education Division. The staffs of the Crippled Children's Division, including medical, dental, psychological, physical therapy, medical social work, and orthopedic nursing services, provide complete service for all of the speech and hearing centers.

Personnel for the outlined program include: Herold Lillywhite, Speech Consultant and Director of the program for the Crippled Children's Division; Robert Blakeley, Speech Therapist for the Portland State Extension Center and the Crippled Children's Division; Deryl Wood, Psychologist and Speech Therapist for the Portland State Extension Center and the Crippled Children's Division; Hugh Russell, Speech Pathologist at the Eastern College of Education Center; Leon Mulling, Speech Pathologist at the Southern Oregon College of Education Center; and George Egglund, at the University of Oregon, working in cooperation with Kenneth Wood, director of the Speech and Hearing Clinic at the University of Oregon.

CHICAGO HOSPITAL EXPANDS SPEECH AND HEARING PROGRAM. In March St. Luke's Hospital in Chicago expanded its Speech and Hearing Rehabilitation Service to include special corrective work with stutterers both young and adult. This work will be handled by Benjamin M. Jacques, formerly director of the Speech Clinic at Elmhurst College.

The St. Luke's Service meets the clinical requirements of the ASHA and is a service to the Department of Otolaryngology. Under the direction of William F. Waldrop, audiologist, the unit will cooperate closely with all departments of the hospital.

FROM PLATFORM AND CONFERENCE TABLE

BOWLING GREEN DEBATE. Seventeen varsity debaters travelled a collective 2700 miles to represent Bowling Green State University in fifty-four intercollegiate debates during the fall semester. Donald C. Kleckner, director of forensics, has inaugurated a new and extensive program of cross examination debating by varsity squads before community organizations in the area.

ILLINOIS FORENSICS. The Eighteenth Annual Debate Tournament of the Illinois Intercollegiate Debate League was a late March event on the Urbana campus of the University of Illinois. The local chapter of Delta Sigma Rho again sponsored the annual Alfred D. Huston Memorial Awards in Public Speaking, a campuswide event with cash awards contributed by alumni. The forensics staff is engaged in plans for the second Illinois Summer Debaters' Workshop, a two-week session for outstanding high school debaters from the state. Twenty high school juniors recommended by their directors and principals will spend June 19 to July 3 in Urbana in intensive study of discussion, traditional debate, parliamentary debate, and public speaking.

NATIONAL DISCUSSION CONTEST BY TAPE RECORDING. The National Contest in Public Discussion sponsored by the Department of Speech of the Chicago Undergraduate Division of the University of Illinois included nineteen colleges, each of which submitted a tape for preliminary judging and for a national final judging held in Cincinnati by Jack Peterson of Radio Station WLW, A. Craig Baird, and J. Jeffery Auer. First award was made to Wisconsin State College at Eau Claire, second to the University